# A CATALOGUE RAISONNÉ

OF THE

# WORKS OF THE MOST EMINENT DUTCH PAINTERS OF THE SEVENTEENTH CENTURY

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# A Catalogue Raisonné

OF THE WORKS OF THE

## Most Eminent Dutch Painters of the Seventeenth Century

Based on the Work of

## JOHN SMITH

BY

G. HOFSTEDE DE GROOT

[WITH THE ASSISTANCE OF EDUARD PLIETZSCH AND KARL LILIENFELD]

TRANSLATED AND EDITED BY

EDWARD G. HAWKE

VOLUME V



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# PREFACE

I HAVE only a few words to say in preface to this volume which describes the work of the painters Gerard ter Borch, Caspar Netscher, Godfried Schalcken, Pieter van Slingeland, and Eglon Hendrik van der Neer. It has been compiled on the same principles as were observed in the preceding volumes. Dr. Eduard Plietzsch has revised the sections devoted to Ter Borch, Slingeland, and Van der Neer; Dr. Karl Lilienfeld has revised the Netscher and Schalcken sections.

C. HOFSTEDE DE GROOT.

THE HAGUE,
*August* 1912.

# TRANSLATOR'S NOTE

As in the first four volumes, the translator has, from personal observation, or with the assistance of others, been able to amplify the descriptions of a number of pictures in British collections, and to note some changes of ownership. The translator's additions and corrections are enclosed within brackets. The translator has again added an index of the painters and engravers mentioned in the text.

The translator has to thank Sir John Stirling-Maxwell, Bart.; Mr. D. S. MacColl, Keeper of the Wallace Collection; Mr. Herbert Cook; Mr. Thomas Rennie, Curator of the Glasgow Art Gallery; Dr. A. H. Millar, Secretary and Curator of the Albert Institute and Victoria Galleries, Dundee; and Mr. D. S. Meldrum for much courteous assistance in the preparation of this volume.

EDWARD G. HAWKE.

# DIRECTIONS TO THE READER

1. The pictures are arranged according to their subjects in the following groups: Sacred History, Mythology, Profane History, Allegory, Genre, Portraiture, Landscape, Still-Life, and Undescribed Pictures.

2. Within each group the pictures known to exist are described as far as possible in the alphabetical order of the names of the towns where they are preserved.[1] Then follow the pictures known only from descriptions in books, in the chronological order of the notices referring to them.

3. The numbering is continuous. Pictures, the descriptions of which are lacking in precision, are given numbers with letters appended; this signifies that any such picture is probably recorded under a separate number with a full description. In exceptional cases, however, newly discovered pictures have had to be inserted in their proper places in the list, and assigned numbers with letters.[2]

4. The titles of the pictures known to the compiler by personal inspection, and of a few known to him from trustworthy reports or good photographs, are printed in capitals.

5. In the measurement of pictures the height precedes the breadth. The terms "right" and "left" are used from the spectator's point of view.

6. In the descriptions of pictures not known to the compiler, the critical remarks are copied from the book or sale-catalogue quoted as an authority for the existence of the picture.

7. In the case of sales extending over several days, the date of the first day is given, even if the picture in question was sold on a later day.

[1] In cases where a picture has changed hands while the book was passing through the press, it has not always been possible to adhere to this rule.

[2] In several cases, while the book has been passing through the press, two pictures separately described have been found to be identical. In such cases, where time permitted, the two entries have been amalgamated and one of the numbers left blank.—*Translator's Note.*

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# SECTION XVII

# GERARD TER BORCH

GERARD TER BORCH, son of a man of the same name, was born at Zwolle on one of the closing days of the year 1617, and died at Deventer on December 8, 1681. His father had also been an artist, and had in his youth, between the years 1602 and 1611, visited Italy and Rome; but since 1621 he had been employed as a tax-collector in his native town and only worked as a draughtsman. Doubtless his son received his first lessons from him. Drawings as early in date as 1625 and 1626, from the hand of the younger Gerard, are in existence. In 1632 his father sent him from home, for in this year he was at Amsterdam, and in 1634 he was a pupil of Pieter Molijn at Haarlem. In these towns he may have gained his first impressions from the art of Rembrandt and Frans Hals. In 1635 he journeyed to England. In 1640 he was at Rome, and probably was again at Amsterdam in 1645. He went in 1646 to Münster in Westphalia, where a congress was discussing the peace of Europe, and many eminent persons from the countries of all the ruling princes were assembled. Apparently he was drawn there by the prospect of obtaining commissions for portraits. Of all that he did at Münster in two or three years few works can be traced (*see* Nos. 216, 240, 241, 242, 256, and 260), but among them is his masterpiece, "The Peace of Münster" (No. 6, apparently the original of Suyderhoef's engraving, which is of the same size). Though it is a small picture, it is one of the most imposing historical works of the whole Dutch school.[1]

At Münster Ter Borch gained the favour of Count Peñeranda, one of the Spanish envoys, who took him to Madrid.[2] There he was in high repute, but soon had to flee the country, apparently because of some amatory intrigue. It is often assumed that Ter Borch, while in Spain at this time, came under the influence of the works of Velazquez, who was himself living in Italy. It would indeed be very remarkable if the mighty

[1] The other works mentioned in connection with it—the sketch for a picture of the Congress in the Louvre, an "Entry of Ambassadors" in the Rathaus at Münster, and a representation of the marriage of the Great Elector—are not by Ter Borch. The last-named picture is by J. Mijtens and is in the Rennes Museum.

[2] Houbraken's statements as to an earlier visit to Spain, between 1635 and 1645, are vague and unconvincing.

art of this court-painter, so closely akin to his own, had passed him by without leaving any trace. But if one tries to trace this influence by comparing Ter Borch's works done before his Spanish journey and those done afterwards, it is difficult to find definite proofs. One need only refer to the dated pictures in this catalogue.[1] Ter Borch was governed by a desire to reproduce his models with fidelity to nature before he came into contact with Velazquez. In his case the models are townsfolk, whereas with Velazquez they are princes and nobles. Velazquez painted his sitters life size, but Ter Borch painted them on a small scale. But before and after his Spanish journey the Dutchman's townsfolk painted in little stand on the same high artistic plane as the proud court society painted life size by the Spaniard. Ter Borch's sense of colour was fully developed before the journey. His dated works of 1651 to, say, 1656, in which the Spanish influence ought to be most clearly perceptible, show no advance in his power of handling colour as compared with the works done between 1640 and 1650, and they show no inclination whatever on his part to adopt Velazquez' distinctive colouring. Ter Borch's work became more delicate and more dignified in tone and more simple in colour between 1660 and 1680, but this was the consequence of his own artistic development and can hardly be set down to the credit of his stay in Spain ten or twelve years before.

At the end of 1650 Ter Borch was once more in his own country. From 1654 he can be traced at Deventer. He settled down as a respected citizen and remained there till his death.

Ter Borch's art is, with very few exceptions, confined to two branches, genre and portraiture. He painted only one historical work, "The Peace of Münster," which might indeed count for many others, but after all only contains portraits. The mythological and allegorical scenes, attributed to Ter Borch in old catalogues, have all disappeared and we cannot judge of their merits. There are two pictures in which a horse or a cow is the principal object (Nos. 463, 464). But all his other works are either portraits or genre-pieces.

In Ter Borch's genre-painting two stylistic periods may be clearly distinguished. The earlier is related to the art of Codde, Duck, and Duyster. The later runs parallel in some respects to the art of Metsu.

After Ter Borch had received his first lessons from his father, and had probably also been influenced by the art of Hendrik Avercamp, he went, as we have seen, at the age of fourteen or fifteen to Amsterdam, where Codde, Duck, and Duyster were then enjoying the greatest prosperity, painting countless pictures and assembling numerous imitators round them. Their favourite theme was scenes from military life in the tavern and in the guardroom—the "corps de garde," from which their pictures have received the name of "Kortegaardjes." Ter Borch chooses subjects so similar to theirs that it is very easy to attribute their pictures to him,[2] and mistakes of this kind have often remained undetected for a long time. Yet in technique, that is, in the drawing and colouring, a distinct difference can

[1] It may be noted here that the date 1642 on the "Portrait of a Woman" at Munich (No. 395) cannot possibly be right. The woman wears the costume of a much later period, as does the man in the pendant (No. 313).

[2] See the notes to Nos. 37*c* and 40.

be recognised from the outset. Ter Borch's types are not those of his predecessors. He shows even at this early date the fine silvery-grey half-tones on the flesh which are characteristic of the figures of his prime; his colour, above all, is more delicate in tone, and he is much more strongly inclined to emphasize the contrast of light and shade. The pictures described below under Nos. 34, 35, 37, 40, and 42 are very typical examples of this early manner.

The later manner, which reminds one strongly of Metsu, begins with the "Woman peeling an Apple" of 1651 at Vienna (No. 74), the wonderful "Despatch" of 1653 at the Mauritshuis, The Hague (No. 28), and the not less remarkable "Paternal Advice" at the Rijksmuseum, Amsterdam (No. 186). From this point up to his last dated work, "The Duet" of 1675 in the Rothschild collection at Waddesdon Manor (No. 140), he painted a series of masterpieces which are among the most admired creations of the Dutch school. The pictures illustrate the life of the well-to-do classes; most of them are musical scenes, scenes at the toilet, flirtations, and conversations. They are all distinguished by a certain calm and dignity; emotional displays are rarely found. Elaborate compositions are equally rare. There are never more than three or four figures; often there is but one. The figures are always absorbed in their occupation. We see only the boy who is cleaning his dog, or the girl who is reading, drinking, or playing music. The very gestures of the listener and the speaker, in which all depends on the most subtle observation of momentary attitudes which can scarcely be reproduced, are most admirably rendered by Ter Borch, so that the spectator is freed from all doubt as to his meaning. It would lead one too far in this place to enter into further detail. The reader may be referred to the excellent sketch by W. Bode in his *Great Masters of Dutch and Flemish Painting*.

Ter Borch was a complete master of the art of rendering textures, and of light and shade. This is shown not only by his genre-pieces, but also by his portraits, of which about 160 or 180 in all survive. They are all of the same small size, whether they are half-lengths, three-quarter lengths, or full lengths. Most of them are single figures; but there are a number of portraits of married couples or small family groups, and there are also a very few larger groups. As coloured costumes, at the bidding of fashion, were laid aside and replaced by black and white materials, the painter was set an exceptional problem which he solved with the greatest skill. He has such a keen eye for his black velvets, cloths and silks, and for his white satins, and he renders the high lights and reflections so cleverly that although he is painting in monochrome the total effect is attractive as a piece of colour. This is all the more remarkable because even on the floor and the back-walls of his interiors there is scarcely any drawing or colour, and the colouring of the separate pieces of furniture—usually a table and an arm-chair covered in deep red—is now much faded. With a single piece of silver, such as a watch, a dish or a toilet-box, or with a book, a few papers, or an inkpot, he contrives nevertheless to attain a piquant colour-effect.

The careful student of Ter Borch's pictures, both of his genre-pieces and of his portraits, will be surprised to note how often the painter repeats

himself in details; many figures in his genre-pieces occur again and again, either copied exactly or repeated with slight variations.[1] The folds of the costumes in his portraits are often copied with such precision,[2] that one may almost conclude that the painter kept pictures of dresses ready in stock, to which he added the heads and hands as required. The articles of furniture in his interiors, the chimney-pieces, beds, tables and chairs, are very often the same.

This habit of repeating himself, which is astonishing in the case of an artist of such importance, makes it very difficult to know what attitude to take up in regard to the many old replicas of Ter Borch's pictures. On the one hand, it must be taken as proved that the painter copied his own work much more often than most of his equally distinguished contemporaries. On the other hand, many of these replicas are not of equal merit, and there is usually one example—such as the "Paternal Advice" at Amsterdam—which so far surpasses all the others that one can scarcely regard those others as repetitions from Ter Borch's own hand. In numerous cases the question is not yet ripe for solution and still needs a very careful inquiry.

## PUPILS AND IMITATORS OF GERARD TER BORCH

Among our painter's kinsfolk, his father GERARD TER BORCH the elder (1584-1662), his cousin JAN TER BORCH of Buren, his half-brothers MOSES (1645-1667) and HARMAN (1638–before 1677), and his half-sister GESINA (1633-1690), also displayed artistic powers.

Of the works of the elder Gerard there have only been preserved some drawings and engravings which reveal the style of an older period of art and have no sort of relationship to the works of his son. The only authentic example of Jan ter Borch, who was a pupil of Paulus Moreelse at Utrecht, is in the Rijksmuseum at Amsterdam; it is "The Drawing Lesson," with two life-sized figures by candlelight, and is treated in the manner of the Utrecht painters of candlelight scenes. By Moses ter Borch we have a fairly large number of drawings, usually in black and white chalk—studies of heads from his family circle, with the light and shade strongly marked. There are in the Rijksmuseum two similar heads, painted in oils, which in style correspond exactly to his drawings; this resemblance of style, and the fact that the studies were in the possession of the Ter Borch family, suffice to show that they are the work of the dilettante, who died young. His sister Gesina was also a dilettante of somewhat modest talent. Her artistic productions are preserved in the Amsterdam Print-room. No oil-paintings from her hand are known. Weak pictures in the style of her brother are often ascribed to her, but this is mere conjecture.

[1] Compare, for instance, Nos. 186 and 187; the lady standing in this picture with the lady in Nos. 45, 174, and 176; Nos. 162 and 163; the lady in Nos. 128 and 132; Nos. 134 and 140; and so on.

[2] Nos. 331 and 362, 221 and 451, 384 and 393.

Mr. De Fremery of Oaklands, California (*see* Nos. 213, 248), who is related through his mother to the Ter Borch family, has pictures of twins of the Moerkerken family painted by Harman ter Borch; they are signed and dated September 1659. The author has not seen them, and trustworthy accounts of their style are not available.

A group of Flemish painters, whose works are often confused with those of Ter Borch, is that which is connected with GONZALES COQUES (1618-1684). First of all, there is Gonzales Coques himself, in his admirably composed and carefully executed portraits; and then there are CARL EMANUEL BISET (1633–about 1710); GILLES VAN TILBORCH (about 1625–about 1678), whose initials "G. T. B." are the same as those of Gerard ter Borch; and HIERONYMUS JANSSENS (1624-1693), nicknamed "The Dancer," because he usually painted dancing assemblies. With all these painters, their Flemish character becomes sufficiently obvious, if the handling, the accessories, and the costumes are carefully examined.

Setting aside these two groups of painters, we now come to Ter Borch's own pupils. Among them, CASPAR NETSCHER (1639-1684) has attained the greatest fame, but as the next section is devoted to him we may now pass him by. A certain BARTHOLD BERENTSEN is only known from the fact that Ter Borch's sister Sara, by her will of 1680, bequeathed 50 guilders to him as a pupil of her brother. A deaf and dumb artist named ANTONI JORDENS studied under Ter Borch, as we know from M. E. Houck's thorough researches in the archives; but the only picture known to be by him, dated 1674, seems a very clumsy production. ROELOF KOETS (before 1650-1728), who must not be confused with the older Haarlem still-life painter of the same name, was certainly a pupil of Ter Borch, as we may see from his treatment of his numerous single portraits and portrait-groups, though he does not seem to have painted genre-pieces. He imitated Ter Borch's style cleverly, without ever attaining equal delicacy of execution or elegance of arrangement. He exaggerates the silver-grey tone which in his master's work is especially delicate and tender, making it superficial and coarse; he may be easily identified by this defect, as well as by the somewhat later styles of costume and hair-dressing in his portraits.

The versatile Zwolle painter HENDRIK TEN OEVER (before 1643–after 1700), whose work is very unequal, seems in his portraits to have modelled himself on Ter Borch. So, too, did PIETER VAN ANRAADT (about 1640-1698), who can be traced as living at Deventer from 1660 onwards, save for a brief interval; but in his portraits, which are usually life size, he shows the influence of the late work of Frans Hals and of Jan de Bray at least as strongly as that of Ter Borch.

The genre-painters whose works are often wrongly ascribed to Gabriel Metsu, and who are mentioned in the section devoted to him (Vol. I. p. 255), may be also regarded more or less as imitators of Ter Borch. This is the case with JACOBUS OCHTERVELT (about 1635–before 1700), JOHANNES VERKOLJE (1650-1693), and EGLON HENDRIK VAN DER NEER

(about 1635-1703). It is true also of MICHIEL VAN MUSSCHER (1645-1705), who ought to have been mentioned first of all under Metsu, because Houbraken expressly states that he was Metsu's pupil; and of BARENT GRAAT (1628-1709), whose best works, such as the fine groups at Buckingham Palace and in the Königswarter sale, come very near to those of Ter Borch.

One must not omit to mention that Rembrandt's pupil, GERBRAND VAN DEN EECKHOUT (1621-1674), painted about 1655 some genre-pieces —guard-rooms and so forth—which are often mistaken for works by Ter Borch, and which are only a little inferior to them in delicacy of brush-work and colouring (*see* the pictures at Stafford House, The Hermitage, Copenhagen, Petworth, and elsewhere).

Our painter's youthful works are closely related to those of the Duck-Codde-Duyster group, as is shown by the fact that even in recent years pictures of guard-rooms by these artists have been assigned to Ter Borch (*see* notes to 37*c* and 40).

## TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

"Sm." = Smith, "Catalogue Raisonné," vol. iv. (1833).
"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

In the entries—

"Hoet" = "Catalogus of Naamlyst van Schilderyen, meet derzelven pryzen Zedert een langen reeks van Jaaren zoo in Holland als op andere Plaatzen in het openbaar verkogt. Benevens een Verzameling van Lysten van Verscheyden nog in Wesen zynde Cabinetten uytgegeven door Gerard Hoet." Two volumes. [Covering sales from 1676 to 1752.] (The Hague, 1752.)

"Terw." = The continuation of Hoet's work in a third volume, covering sales from 1752 to 1768, and describing the Royal collection at The Hague, by Pieter Terwesten. (The Hague, 1770.)

"Parthey" = "Deutscher Bildersaal. Verzeichnis der in Deutschland vorhandenen Ölbilder verstorbener Maler aller Schulen. In alphabetischer Folge zusammengestellt von Gustav Parthey." (Berlin, 1863-64.)

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## CATALOGUE RAISONNÉ

1. **Diana and Callisto.**

*Sale.*—Mallinus brothers, Louvain, September 9, 1824, No. 238.

2. **DEMOCRITUS.**—Half-length. The philosopher is represented as a bare-headed man with long fair curls, a moustache and an imperial. He wears a coat open over a shirt which is also open in front. He is turned to the right, but his smiling face is bent round towards the spectator. He points with his left hand to the right.

Panel, 10½ inches by 8½ inches.

A "Laughing Man" of exactly the same size was in the Schleissheim Gallery, 1859 (Parthey, ii. 659), but is not now in the possession of the Bavarian Government.

*Sale.*—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 107), No. 91 (31 florins, Frank).

In the collection of François Tronchin (1709-1789), Geneva.

In the Tronchin collection, Bessinge, near Geneva.

3. **The Council of Trent** (or, more probably, **A Trial for High Treason**).—The author, having seen the picture at the Lesser sale shortly before this sheet was printed off, is convinced that it is neither by Ter Borch nor a work of the Dutch school.

46 inches by 71 inches.

Exhibited at Manchester, 1857, No. 524.

*Sale.*—London, 1847 (£231, Cheshire).

In the collection of Abraham Darby, 1857.

In the collection of Thomas Kibble, 1886.

*Sales.*—J. G. Menzies and others, London, February 25, 1905, No. 79.
L. Lesser, London, February 10, 1912, No. 106.

4. **The Conspiracy of Egmont and Hoorn.**—Five half-length figures, life size. Egmont and Hoorn are at a table; one is in profile, the other in full face.

36 inches by 44½ inches.

*Sale.*—Peilhon, Paris, March 16, 1763 (*see* Ch. Blanc, i. 114).

5. **The Conspiracy of the Count of Hoorn.**—Half-length figures playing backgammon. Full of truth to nature.

Canvas.

In the Palace, Potsdam ; inventory of 1773, No. 17 in the room beside the large marble hall. According to the catalogue, it had been in the "De L'Ormie" (Willem Lormier) collection, The Hague. It cannot be traced in the catalogue of this collection.

In the Neues Palais, Potsdam, 1786 (Nicolaï, iii. 1243) and 1858 (Parthey, ii. 626).

6. **THE PEACE OF MÜNSTER** (May 15, 1648). Sm. 1, and Suppl. 2.—In the large hall of the Rathaus at Münster the envoys of Philip IV. and of the Republic of the United Netherlands are assembled to conclude peace. The largest group of envoys, which is also the principal group, stands round a crescent-shaped table covered with a green cloth, upon which lie boxes, books, and parchments. On the extreme right stands an ecclesiastic in a long grey cloak. The six Dutch envoys, standing on the left of the table, repeat the words of the oath of ratification, with their right hands uplifted. The two Spanish envoys, the Count de Peñeranda and Anthony de Brun, repeat the oath, with their right hands resting on a Bible which lies open on the table. The Dutch envoys are arranged so that the representative of Overijssel, Willem Ripperda, stands, seen in profile, on the left. To the right of him, in order, are the representatives of Groningen, Frans van Dohna ; Utrecht, Godard van Reede ; Holland, Adriaan Pauw, seen in three-quarter face ; Friesland, Jan van Mathenesse ; and Gelderland, Barthold van Ghent. The last-named, like Count de Peñeranda, and the envoy in a red cloak, holds a copy of the oath in his left hand. On the extreme left stands Ter Borch himself behind a gentleman, who stands immediately behind the chair of Godard van Reede. This gentleman, wearing high boots and a buff coat, holds his plumed hat in his right hand and rests his left hand on the back of the chair in front of him. Behind the men named stand other envoys, all bare-headed. Among them a man in a red costume is noticeable. By the side-walls and along the back-wall are groups of delegates standing on raised places in order to follow the proceedings. On the walls is some richly carved panelling. To the right is a window. From the ceiling hangs a handsome chandelier with the figure of a saint. This is Ter Borch's most important work in portraiture. The small heads of the figures, some sixty in number, are full of character and expression.

Signed in full on the left at top, and dated 1648 ; copper, 17½ inches by 22½ inches.

A copy—on copper, 18 inches by 23½ inches—is in the Rijksmuseum, Amsterdam, 1911 catalogue, No. 576. It was in the—

*Sale.*—A. C. Putman, Amsterdam, August 17, 1803, No. 80 (340 florins, Roos, as an original).

In the National Museum, The Hague, 1808.

Another copy is in the Rathaus, Münster.

A pasticcio, which was wrongly regarded as the work of Ter Borch but most probably is the work of G. Lundens, is in the possession of the town of Münster, to which it was bequeathed by W. Hüffer in 1895. Lundens altered the

position of the groups, inserted in the centre a bier in place of the table, and added in the left foreground a dog and by the left side-wall an altar with a picture of Christ. This work is called "The Mourning at the Bier of the Spanish Envoy Joseph de Bergaigne, Archbishop of Cambrai, who died October 24, 1647." It bears a forged signature in full and is on canvas, 20½ inches by 18 inches. It was in the—

*Sale.*—Duc de Morny, Paris, May 31, 1865, No. 81.

In the collection of W. Hüffer, Rome.

Exhibited at Düsseldorf, 1904, No. 391.

A study for ten portraits in this group was exhibited at Brussels, 1873, No. 174.

Mentioned by Houbraken, Descamps, D'Argenville, and others.

Engraved by J. Suyderhoef.

In the possession of Ter Borch till his death in 1681.

In the collection of B. H. ter Borch, Treasurer, Deventer, in 1719—*see* Houbraken, iii. 40.

*Sales.*—Van Leyden, Paris, September 10, 1804, No. 19 (16,000 francs, La Roche)—*see* Ch. Blanc, ii. 222.

Prince de Talleyrand, Paris, July 7, 1817, No. 38; the collection was bought as a whole by the London dealer Buchanan—*see* Buchanan, ii. 308.

Duchesse de Berry, Paris, April 4, 1837, No. 1 (45,500 francs, Demidoff).

Prince Demidoff of San Donato, Paris, April 18, 1868, No. 18 (182,000 francs, Lord Hertford).

In the collection of the Marquess of Hertford, London.

In the collection of Sir Richard Wallace, London; who presented it in 1871 to the National Gallery.

In the National Gallery, London; 1911 catalogue, No. 896.

7. **An Allegory upon William III. of Orange.**—William III. of Orange is surrounded by proud and heroic warriors and statesmen, among whom may be recognised De Ruyter, Tromp, and others. Tribute is offered to him by a female figure, the "Dordrecht Maid," who, attended by Naiads, rises from a finely painted lake. On the right, nearer the front, an evil genius is driven away by an angel over the head of the prince. Above to the left is the figure of Fame.

Canvas, 44 inches by 65½ inches.

*Sale.*—Amsterdam, October 30, 1823, No. 252 (85 florins, Gruyter).

8. **THE CONSULTATION.**—A bearded physician, wearing a long bluish-grey coat and a ruff, sits to the left in front of his working table, which is covered with papers, a skull, an hour-glass, and so on. He examines a urine-glass, which he holds up to the light. To the right, behind the table, is an old woman holding an earthenware pot. In front of the table is a stool, on which lies a cloth. Beside it is a broken jug. By the hearth at the back of the room is a young man, with his back to the spectator. To the right is a half-opened door.

Signed on the table-cover, and dated 1635; panel, 14 inches by 17½ inches.

Exhibited at Brussels, 1873, No. 173.

*Sale.*—B. G. Roelofs, Amsterdam, April 2, 1873, No. 25.

In the collection of B. Suermondt, Aachen.
Bought in 1874 by the Berlin Museums.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 791*c*.

8*a*. **A Scholar in his Study.**

In the collection of François Tartarolis, Leyden; in an inventory of December 7, 1656—noted by A. Bredius.

9. **A Scholar at his Studies.**—With accessories.
Panel, 10 inches by 8½ inches.

*Sale*.—P. L. de Neufville, Amsterdam, June 19, 1765 (Terw. 476), No. 100—but No. 102 of the original catalogue—(130 florins, Fouquet). It was in this collection in 1752 (Hoet, ii. 513).

9*a*. **A Fainting Woman.**
21½ inches by 18 inches.

*Sale*.—Brussels, March 18, 1776, No. 93 (36 francs).

10. **A Woman who is being bled.**

*Sale*.—Antwerp, May 6, 1828, No. 24.

11. **A Councillor receiving a Client.**—A councillor, wearing a blue ribbon to which is attached a small figure of an elephant, sits in his room receiving a client.
Canvas, 24 inches by 23½ inches.

*Sale*.—P. J. de Marneffe, Brussels, May 24, 1830, No. 306 (50 florins, Thijs).

12. **A Sick Woman.**

In the collection of Prince Liechtenstein, Vienna, 1859 (Parthey, ii. 626); but not now there.

13. **A Scholar in his Room.**—A man in black with a white turn-down collar sits at his writing-table, turning the pages of a book. His grey-haired head is turned three-quarters right. His right hand rests on his knee. At the back are a map and some books. On the wall to the right hangs a mandoline.
Copper, 16 inches by 11 inches.

*Sales*.—Baron de Beurnonville, Paris, May 9, 1881, No. 523 (1700 francs).
Baron de Beurnonville, Paris, May 21, 1883, No. 104 (950 francs).

13*a*. **A Sick Woman and other Figures.**
23 inches by 18 inches.

*Sale*.—London, May 19, 1899, No. 52.

13*b*. **Interior with a Physician, a Lady, and another Person.**
Panel, 17 inches by 13½ inches.

*Sale*.—S. Gist, London, December 3, 1904, No. 22.

14. **A PAINTER AT HIS EASEL.**—A painter at his easel in a vaulted Gothic room. Beside him is a still-life piece. To the left is a

yellow silk drapery. It accords well with the other youthful works of Ter Borch and is very interesting in subject.

In the collection of Augustus the Strong, King of Poland; inventory, No. 1096.

In the possession of a London dealer, 1906.

In the Posselt collection, Heidelberg; bequeathed to the town.

In the Heidelberg town collection.

15. **A Picture-Gallery.**—A view of a picture-gallery, in which a lady and a gentleman sit at a table on which stand three pictures. An attendant holds a picture in his hand. Very well and carefully rendered.

Canvas, 22½ inches by 25½ inches.

*Sales.*—J. Viet, Amsterdam, October 12, 1774, No. 214 (100 florins, Geuns).
The Hague, September 25, 1780, No. 43 (111 florins, Gaillard).

15*a*. **An Academy.**—Several persons drawing.

20½ inches by 26 inches.

*Sale.*—Brussels, November 15, 1786, No. 51 (150 francs).

16. **A Youth drawing.**—A youth is attentively drawing a plaster bust. Very finely painted. From the subject, this might be by M. Sweerts.

Canvas, 17½ inches by 14½ inches.

*Sales.*—B. van Cleij, widow of G. Vlek, Amsterdam, April 1, 1756, No. 21 (30 florins).
J. Hulswit, Amsterdam, October 28, 1822, No. 118 (23 florins 50, Smart).

17. **A Lady drawing.**—A young Dutch girl in a red velvet bodice draws a Cupid.

Canvas, 12 inches by 9½ inches.

*Sale.*—P. J. de Marneffe, Brussels, May 24, 1830, No. 305 (30 florins, Thijs).

17*a*. **The Copyist.**

Panel.

*Sale.*—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 67.

18. **A Painter and other Persons in a Studio.**

32 inches by 24 inches.

Possibly identical with a "Company of Artists" in the sale:—R. J. Jones, London, 1791 (£33 : 12s., Doomer)—see *Art Sales*, ii. 333.

*Sale.*—Lady Wetherall and others, London, April 18, 1903, No. 119.

19. **THE GRINDER AND HIS FAMILY.** Sm. 18, and Suppl. 18; *see also* Sm. Metsu 56 and 76.—In the courtyard of a cottage a woman in greyish blue sits in the right foreground, near the house-door, examining the hair of her little daughter, who has a red frock. On a stone near them is a cat. In an outbuilding to the left the grinder leans over a grindstone, sharpening a scythe. The stone is driven by a mule

walking round a wheel. A younger man watches the grinder. At the back is the roof of a high-gabled house with a chimney and a stork's nest. In front, on the ground, lies a broken cane chair. Very delicate in tone and spirited in handling. One of Ter Borch's most sympathetic pictures of this kind. [Compare the woman in 46. Cf. also 463, 464.]

Signed with the monogram on the wall to the right at foot; canvas, 28½ inches by 23½ inches.

A free copy [*see* Metsu 219*c*], dating from the early years of the nineteenth century, is in the Metropolitan Museum, New York. It is on canvas, 32 inches by 25½ inches; and was in the—

*Sales.*—S. H. Fraser, London, May 7, 1904, No. 51 (£162 : 15s., Farr).
London, May 31, 1906, No. 107.
London, March 23, 1907, No. 140.

Engraved by C. Weisbrodt in the Choiseul Gallery.

Exhibited in the collection of the Duchesse de Berry, London, 1834 (offered for sale privately and priced at £250).

*Sales.*—Duc de Choiseul, Paris, April 6, 1772, No. 30 (4809 francs).
Prince de Conti, Paris, April 8, 1777 (2400 francs).
Duc de Chabot, Paris, December 17, 1785 (2400 francs).
Robit, Paris, May 21, 1801 (1800 francs).
Duchesse de Berry, Paris, April 4, 1837, No. 3 (2510 francs, Demidoff; or 2500 francs, Octave Jaunet).
Bought in Berlin, 1837, for the Museum.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 793.

19*a*. **A Woman selling Vegetables.**
21½ inches by 26 inches.

*Sale.*—Brussels, February 22, 1777, No. 25 (54 francs).

20. **A Beggar and an Old Woman.**—A room with a young beggar holding a plate. At the hearth near him is an old woman. A fine composition, painted with great care.

Panel, 11 inches by 9 inches.

*Sale.*—Amsterdam, September 7, 1803, No. 182 (100 florins).

21. **The Fortune-Teller.**—In the midst of a group of women stands a cavalier. A woman is telling his fortune from his hand.

Canvas, 26½ inches by 33½ inches.

*Sale.*—Plasman and others, Cologne, December 18, 1896, No. 116.

22. **Cavalry Soldiers on a Hill.**—A well-painted picture.

Panel, 18½ inches by 14½ inches.

*Sale.*—G. J. de Servais, Malines, July 21, 1775, No. 147.

23. **A Scene with Soldiers.**—A lady in a coloured jacket trimmed with fur sits, looking miserable, in a room, and complains to an officer. At the back three soldiers are plundering a chest. Finely painted.

Canvas, 12½ inches by 11 inches.

*Sales.*—Amsterdam, May 23, 1798, No. 19 (31 florins 10, Berkenbosch).
Amsterdam, June 13, 1809, No. 7 (36 florins, Gruyter).

24. **Marksmen with their Captain.**—In front of a handsome building.

Canvas, 16 inches by 32½ inches.

*Sale.*—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 6 (60 florins, Roos).

25. **THE DESPATCH.**—On the left stands a trumpeter in a green uniform with yellow sleeves. He holds his grey hat in his right hand. At a table to the right an officer, wearing a cuirass and yellow sleeves, sits writing a letter. A hat lies on the red table-cloth. A dog sniffs at the messenger. Very delicate in tone.

Panel, 20½ inches by 17 inches.

In the collection of J. B. M. de Bourguignon de Fabregoules, Aix, who bequeathed it to the town, 1863.

In the Aix Museum, Provence; 1901 catalogue, No. 373.

26. **THE DESPATCH.** *See* Sm. 11.—To the left, at a homely table, a fair-haired young officer sits writing a letter. He is bare-headed, and wears a cuirass. In front of him to the right stands a trumpeter waiting, with his eyes on the spectator; he wears a yellow and blue costume, high boots, and a fur headdress, and has a sword at his left side and a trumpet at his back. On the table lie writing materials and a pipe. On the floor in front lie a letter and a broken pipe. In the left background is the chimney-piece. The trumpeter is rather hard in colour. The picture must be an early work. J. P. Richter, in *Kunstchronik*, xii. 308, regarded it as a copy. The author holds that it is an original, so far as it is possible to judge of a picture under glass.

Signed with the monogram on the table at foot; canvas, 21 inches by 15½ inches.

Copies are (1) in the Hermannstadt Museum, 1901 catalogue, No. 1129, measuring 16 inches by 12 inches; and (2) in the sale:—Wedewer, Cologne, May 1, 1899, No. 224, measuring 21½ inches by 16½ inches.

In the Dresden Gallery, 1908 catalogue, No. 1829; it was there in 1833 (Sm.).

27. **AN OFFICER READING A LETTER.**—On the left sits an officer in a grey costume, with a cuirass and a large grey hat. He reads a letter, which he holds in his left hand, and which he has received from a trumpeter standing to the right in front of him. The man holds his high hat trimmed with red fur in a respectful attitude and looks at the officer. Between them, at a homely table farther back, sits a third soldier holding a pipe. Good in tone.

Panel, 15 inches by 11½ inches.

In the Dresden inventory of 1722, No. A 525 as a Metsu; afterwards catalogued by turns as a Ter Borch and as a Metsu.

In the Dresden Gallery, 1908 catalogue, No. 1833.

28. **THE DESPATCH.** Sm. 51.—An officer sits, turned to the left, on a low chair. His left arm is round the shoulders of a young woman who sits on the floor beside him. The woman, who wears a red skirt and yellow jacket, leans her head on her right hand and rests the

right elbow on the officer's left knee, on which she lays her left hand. The officer holds in his right hand a despatch brought to him by a trumpeter in a blue costume embroidered with gold, who stands, hat in hand, with his back to the spectator. In the background to the right is a bed with blue curtains. In front of it, to the right, is a table with a cloth, on which are a bottle and other objects. To the left is a half-opened door.

Signed with the monogram on the left at foot, and dated 1653; canvas on panel, 26½ inches by 16 inches.

Engraved by Audouin, Le Rouge, Réveil, and Zeelander. Lithographed by Last.

A copy of the central group by Princess Wilhelmina, wife of William V., is in the library of the Grand Duke of Saxe-Weimar at Weimar.

*Sale.*—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 106), No. 28 (92 florins).

In the collection of G. van Slingelandt, The Hague, 1752 (Hoet, ii. 405).

In the collection of William V. of Orange, The Hague.

In the Louvre, Paris, 1795-1815.

In the Royal Gallery, The Hague, 1910 catalogue, No. 176.

29. **THE DESPATCH.**—An officer with long dark hair, wearing a grey cloak and a large hat, dictates a despatch to a young soldier in a cuirass and iron cap. Both sit at a table covered with a red cloth, on which lie writing materials and pipes. A trumpeter in a blue cloak and high boots, with his cap in his hand, stands on the right, looking at the spectator. A dog lies in front before the table. To the left is a high chimney-piece. To the right is a bed with brown curtains. A very good picture.

Signed with the monogram on the table; canvas, 29½ inches by 20 inches.

In the Schönborn collection Pommersfelden, 1788 (Meusel, ii. 76); in the Schönborn catalogue of 1857, No. 427 (Parthey, ii. 624).

*Sales.*—Schönborn-Pommersfelden, Paris, May 17, 1867, No. 117 (10,000 francs, Khalil Bey).

Khalil Bey, Paris, January 16, 1868, No. 103.

Baron de Beurnonville, Paris, May 9, 1881, No. 518 (19,500 francs).

Amédée Gautray, Paris, February 23, 1883 (15,100 francs)—*see* Eudel, 142.

E. Secrétan, Paris, July 13, 1889, No. 172 (11,500 francs, Colnaghi).

In the collection of Baron Hirsch de Gereuth, Paris.

In the collection of Baron de Forest, London.

30. **An Officer writing a Letter.**—Two officers sit at a table covered with a red cloth. One officer, with a helmet on his head, is writing; the other is apparently dictating. Beside the table stands a trumpeter in a blue uniform. On the floor lies a dog.

Canvas, 29½ inches by 20 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1890, No. 75.

In the collection of Arthur James, London.

31. **THE DESPATCH.** *See* Sm. 11.—An officer in a cuirass, with his head bare, sits seen in full face at a table covered with a Turkey carpet, on which lie his large plumed hat and writing materials. To the left a trumpeter in high boots, with his trumpet on his back, waits, hat in hand. Beside him stands a dog. In the right side-wall is the chimney-piece. At the back is a bed. On the floor in front lie a letter and a broken pipe.

Signed with the monogram; canvas, 22 inches by 17 inches.

A replica—on canvas, 29½ inches by 24 inches—was in the collection of Baron Königswarter, Vienna, but did not occur in the sale of November 20, 1906. In this replica the dog and the letter on the floor were omitted; a stick lying on the table was added, and the table-cover was smooth and without any pattern. The picture was—

In the Brooks collection, Paris, 1877.

*Sale.*—Max Kann, Paris, March 3, 1879, No. 65 (1880 francs).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 214.

Engraved by Burnett.

Exhibited at the Royal Academy Winter Exhibition, London, 1881, No. 108; and at the South Kensington Museum, 1891-98, No. 70.

In the collection of the brothers Jan and Pieter Bisschop, Rotterdam, 1752 (Hoet, ii. 528; see *Oud Holland*, xxviii. p. 168); the collection after the death of Jan Bisschop was acquired as a whole by Adriaen and Jan Hope, Amsterdam.

In the collection of Henry Philip Hope, 1833 (Sm.).

In the collection of Henry Thomas Hope, 1854 (Waagen, ii. 116).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

In the collection of the late W. L. Elkins, Philadelphia.

31*a*. **A Soldier reading.**—A fine picture.

16½ inches by 14½ inches.

*Sale.*—C. A. de la Court, widow of J. Meerman, Leyden, October 25, 1754, No. 25 (140 florins, Morel of Hamburg).

31*b*. **An Officer writing a Letter.**—A trumpeter waits for it in a tent.

*Sale.*—Amsterdam, June 5, 1765, No. 3.

31*c*. **The Despatch.**—A room with an officer at a table writing a despatch, for which a trumpeter waits. Beside him is a hound.

Panel, 23 inches by 19 inches.

*Sale.*—Amsterdam, June 4, 1766, supplement, No. 19.

31*d*. **An Officer reading a Letter.**—Possibly a replica of 27.

15 inches by 13½ inches.

*Sale.*—Amsterdam, June 26, 1799, No. 22 (103 francs, Coclers).

32. **The Despatch.** Sm. 11.—An officer sits writing a letter on a drum-head. A richly dressed trumpeter stands waiting before him. A large dog crouches at the officer's feet. Good drawing, good expression, and fine colour.

Canvas, 20 inches by 15 inches.

In the Braamcamp collection, Amsterdam, 1752 (Hoet, ii. 502).

*Sales.*—G. Braamcamp, Amsterdam, July 31, 1771, No. 39 (1000 florins, Ph. van der Schley).

John Webb, London, 1821 (£162 : 15s., Norton); see *Art Sales*, ii. 333.

32*a*. **A Soldier in a Cuirass seated writing a Letter.**—Vigorous in style.

Panel, 14 inches by 12 inches.

*Sale.*—Abraham van Twist and others, Amsterdam, September 11, 1822, No. 102.

33. **The Despatch.**—An officer writing a despatch, for which a trumpeter waits.

Canvas, 20 inches by 14½ inches.

*Sales.*—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 434 (130 florins, Van Strij).

P. van Santheuvel, Dordrecht, July 23, 1810, No. 57.

P. de Heere de Holy, Rotterdam, August 31, 1824, No. 12 (236 florins, Burton).

33*a*. **The Despatch.** *See* Sm. 11.—A replica of 25.

In the collection of D. W. Acraman, 1833 (valued by the owner at £262 : 10s., according to Sm.).

33*b*. **The Despatch.** *See* Sm. 11.—A replica of 25, with varied accessories.

Canvas, 20½ inches by 15½ inches.

In the collection of J. B. Coulson, 1833 (Sm.).

33*c*. **An Officer writing in a Guard-room.**—In the foreground of a guard-room an officer in old Dutch costume sits writing his orders, to give to a captain standing near and to a trumpeter. The group is surrounded by other soldiers. Finely executed.

Panel, 20 inches by 15 inches.

*Sale.*—Franzi, Amsterdam, October 5, 1837, No. 48 (30 florins, Lamme).

33*d*. **The Despatch.**—An officer writes a despatch for which a trumpeter waits.

Canvas, 25½ inches by 21 inches.

*Sale.*—Brun, Paris, November 30, 1841, No. 46 (360 francs). Not identical with 32 as the catalogue states; probably a copy, to judge from the low price.

34. **FOUR SOLDIERS IN A GUARD-ROOM.**—A picture in a light key. The faces strongly remind one of the portraits of Ter Borch's last period.

Panel, 13½ inches by 15 inches.

Exhibited at Leipzig, 1889, No. 241.

In the collection of Rudolf Brockhaus, Leipzig.

35. **THE GUARD-ROOM.**—A spacious guard-room with nine soldiers. In the extreme left foreground stand two soldiers in buff coats, with felt hats and swords at their sides; one is seen from the back, the other in full face. Beside them lies a dog. Beyond them to the left sits a third soldier. Four others are grouped in the middle distance round a table on which is a jug. In the background are two more. [Compare 37, 40.]

Dated 1638; 13 inches by 17 inches.

In the collection of Constantine A. Ionides, Brighton; bequeathed to the Victoria and Albert Museum, 1899.

In the Victoria and Albert Museum, South Kensington; Ionides bequest, 1904 catalogue, No. 84.

36. **THREE SOLDIERS IN A HANDSOME APARTMENT.** Sm. 49.—A soldier, wearing a cuirass, a red sash, and long boots, sits near a projecting chimney-piece, drinking from a tall glass. A trumpeter, in a blue costume embroidered with gold, blows his trumpet, while a third person stands beyond, listening. A dark greyhound stands beside the seated man with its head upon his knee. "An admirable work of art" (Sm.).

Panel, 25 inches by 19 inches.

Exhibited at South Kensington Museum, 1891-98, No. 55.

In the collection of Jan Bisschop, Rotterdam; bought as a whole in 1771, after his death, by Adriaen and Jan Hope of Amsterdam.

In the collection of Henry Philip Hope, 1830 (Sm.).

In the collection of Henry Thomas Hope, 1854 (Waagen, ii. 115).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene, No. 55; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

In the collection of the late Baron Alphonse de Rothschild, Paris.

37. **A GUARD-ROOM WITH TEN FIGURES.**—Of the early period. In style it accords well with 35 (Ionides).

In the Herzog collection, Vienna.

37*a*. **A Guard-room with Soldiers smoking.**

17½ inches by 14 inches.

*Sale.*—Van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 27), No. 203—but No. 211 of the original catalogue—(24 florins, Verschuuring).

37*b*. **A Soldier taking Fruit, with another Man.**—A small picture.

In the collection of Griffier Fagel, 1752 (Hoet, ii. 411); but not mentioned by Buchanan in the Fagel sale, London, May 22, 1801.

37*c*. **A Guard-room.**—A guard-room in which a lady sits as a prisoner, with soldiers. From the dimensions, the picture might be identical with a W. Duyster now privately owned in Paris and formerly in the possession of W. Dahl, Düsseldorf. It was attributed to Ter Borch both in the Dahl sale-catalogue and in the catalogues of the Düsseldorf Exhibition, 1904, and the Paris Exhibition, 1911, although

the slightly varied replica of this picture in the collection of J. J. van Alen, Rushton Hall, Kettering, is signed with Duyster's monogram. *See* note to 40.

Panel, 13 inches by 16 inches.

*Sale.*—Pieck-Le Leu de Wilhelm, The Hague, May 28, 1777, No. 44 (420 florins, Wubbels).

37*d*. **A Guard-room with an Officer.**

*Sale.*—The Hague, June 8, 1820, No. 200.

37*e*. **A Guard-room with Soldiers playing Cards.**
Canvas, 16 inches by 17 inches.

*Sale.*—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 7 (25 florins, Engelberts).

38. **A Guard-room.**

It is uncertain whether two or more of the following are identical :—
*Sales.*—Amsterdam, April 6, 1695 (Hoet, i. 22), No. 3 (61 florins).
Amsterdam, June 20, 1714 (Hoet, i. 175), No. 29 (45 florins)—an excellent picture.
Amsterdam, November 8, 1734, No. 29.
In the collection of J. von Hirsch, Würzburg, 1859 (Parthey, ii. 624).

38*a*. **A Trumpeter and Several Soldiers.**
Canvas, 28½ inches by 30 inches.

*Sale.*—Count Cajetan Brunetti, Vienna, January 12, 1871, No. 105.

39. **A Guard-room.**—Middle-aged soldiers play cards with a lady holding a gold ornament in her lap. At the side is a greyhound. The lady wears a white petticoat, a red bodice trimmed with fur, and a Dutch cap. With head turned back, she asks the advice of the men seated behind her and holds up her cards. A fine composition, bright in colour and exquisitely rendered, which is especially notable for a group of weapons, trumpets, and drums on the right, with a tall banner of many colours, in which yellow predominates, leaning against the staircase.

Canvas, 27 inches by 37½ inches.

In the collection of J. von Hirsch, Würzburg, 1859 (Parthey, ii. 624).
*Sale.*—J. J. von Hirsch auf Gereuth, Cologne, September 23, 1878, No. 233.

40. **A GUARD-ROOM.**—Four soldiers play cards in a guard-room. The youngest with a violent gesture flings down an ace. The men wear the most varied uniforms. One, with his back to the spectator, wears a cuirass and a tall helmet. Opposite him is a trooper of distinguished appearance, with long curling hair, who wears a black costume with a lace collar. The youngest man is in yellow with a red velvet cap. The fourth man, who stands, is enveloped in a large cloak. On the floor in the left foreground and on the walls are many different weapons. An early work in the style of 35. Probably identical with 121.

Panel, 11 inches by 14½ inches.

Exhibited at Düsseldorf, 1904, No. 388.

In the possession of Norman Forbes, London.
In the possession of the Paris dealer F. Kleinberger.
*Sale.*—Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 18 (2750 florins, Van Wisselingh). The other "Guard-room" in this collection, though also ascribed to Ter Borch, was by W. C. Duyster; see *Oud Holland*, 1895, vol. xiii. pp. 5, 49, and compare 37*c*.

41. **A SOLDIER AND A YOUNG GIRL.**—An old soldier sits in a cottage watching a young girl who plays with a dog. Dull colour. After a needed cleaning the picture may again look very well.

Canvas, 17½ inches by 19 inches.

*Sale.*—E. Warneck, Paris, May 10, 1905, No. 63 (2500 francs).

42. **A GUARD-ROOM.**—Four card-players. One, standing up, is about to play a card with a violent gesture. In front is a still-life group, including a red saddle, pieces of armour, and a drum. In the left background is another figure. To the right is a cask. On the wall are halberds and muskets. An early work.

Panel, 14 inches by 23 inches.

In the collection of Baron Grahame of Morphie.
*Sale.*—Joseph Grego, London, June 11, 1908, No. 96—as a Jan Le Duc.

42*a*. **Shepherdesses.**—Two shepherdesses with sheep and accessories.

22½ inches by 18 inches.

*Sale.*—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 106), No. 90 (86 florins, P. van Buytene).

42*b*. **A Huntsman in a Landscape.**—In the foreground is a huntsman preceded by a hound. In the distance extends a fine landscape.

Canvas, 20 inches by 17½ inches.

*Sale.*—F. J. O. Boymans, Utrecht, August 31, 1811, No. A. 86.

43. **A LADY AT HER TOILET.**—A lady sits at a toilet-table with a brownish-red cover, on which stand a candlestick, a mirror, and other objects. The lady wears a red jacket trimmed with white fur. Her maid stands behind her, dressing her hair. At the lady's feet lies a black and white spotted dog. In the right corner is a chair upholstered in red velvet; another chair stands by the left wall. Olive-green background with a bed.

Canvas, 31 inches by 26½ inches.

*Sale.*—J. Danser Nijman, Amsterdam, August 16, 1797.
In the possession of the New York dealer L. Nardus.
In the collection of P. A. B. Widener, Philadelphia, 1908 catalogue, No. 262.
In the possession of the London dealers Sulley.
In the collection of Marczel von Nemes, Budapest.
In the Herzog collection, Budapest.

44. **THE TOILET.** Sm. 72.—In a bedroom stands a lady dressed in white satin with gold embroidery. She turns to the right to wash her hands in a pewter bowl, which a maid, standing in front of her, holds in

her left hand while pouring water over the lady's hands from an ewer which she holds in her right hand. On the left is a table with a large cover, on which are a book, a mirror, and a silver box. In the immediate left foreground is a little dog. In the background are the bed and a chair; on the walls are pictures. A fine work. [Cf. 54.]

Signed in the left centre; panel, 21 inches by 17 inches.

There are the following copies :—

1. A copy with slight variations, especially in the pose of the head of the lady, who here looks at the spectator, is in the collection of Heinrich Wolde, Bremen. It is on panel, 25½ inches by 20 inches, and was exhibited at Bremen, 1904, No. 346.

   From the dimensions, this may be the example—*see* 126—in the collection of Jan and Pieter Bisschop, acquired with the collection in 1771 by Adriaen and Jan Hope, but not to be traced in the Hope collection at a later date. See *Oud Holland*, xxviii. p. 168.
2. In the collection of Prince Jussupoff, St. Petersburg.
3. *Sale.*—Duke of Cleveland and others, London, March 9, 1902, No. 94 (£521 : 10s.).
4. *Sale.*—E. Warneck, Paris, May 10, 1905, No. 62 (2000 francs)—canvas, 26 inches by 24 inches.

Other examples which may be identical with the above or with one another occurred in the following :—

*Sales.*—G. and W. Berckel, Amsterdam, March 24, 1761, No. 86—23½ inches by 19 inches.

Choiseul-Praslin, Paris, February 18, 1793 (1501 francs)—canvas, 23 inches by 20 inches; Sm. 36.

J. Candor, Amsterdam, September 6, 1809, No. 12 (Gruyter)—canvas, 20 inches by 17½ inches.

F. J. O. Boymans, Utrecht, August 31, 1811, No. 93—canvas, 23½ inches by 19 inches.

In the Dresden inventory of 1722, No. A. 348, as a Netscher.

In the Dresden Gallery, 1908 catalogue, No. 1830 (Sm. valued it in 1833 at £472 : 10s.).

45. **A LADY IN HER CHAMBER.** Sm. 71.—A lady, seen from the back, stands at a table in her chamber. She wears a white satin dress, trimmed with ribbons on the bodice, and a black velvet collar. Her very fair hair is artistically dressed and twined with ribbon. On the table, which has a scarlet cover, are a mirror, a powder-puff, ribbon, and a letter. Beside her to the left is a red easy-chair. In the background is the bed, with red curtains. The figure is the same as that of the lady standing in 186 (Amsterdam), and in 176 (St. Petersburg).

Panel, 15½ inches by 11 inches.

In the Dresden catalogue of 7765.

In the Dresden Gallery, 1908 catalogue, No. 1832.

46. **A MOTHER COMBING HER CHILD'S HAIR.**—A middle-aged woman, wearing a green velvet jacket trimmed with white fur over a red skirt, sits in an armchair combing the hair of a little girl who leans her back against her mother's lap and holds an apple with both

hands. In the wall to the right is an unseen window admitting the light. On the back wall hangs a bottle. On a shelf in a recess are a glass, an earthenware jug, and other objects. Very delicate in colouring and expression.

Panel, 13 inches by 11½ inches.

A similar picture was in the Berlin Museum, 1857 (Parthey, ii. 625), but is no longer there. [Compare the woman in 19.]

*Sales.*—J. van Bergen van der Grijp and others, Soeterwoude, June 25, 1784, No. 133 (371 florins, Delfos).

H. Rottermondt, Amsterdam, July 18, 1786, No. 32 (300 florins, Fouquet).

Baronesse de Pagniet, Utrecht, July 26, 1836, No. 32 (1175 florins, Steengracht).

In the Steengracht collection, The Hague.

47. **A LADY AT HER TOILET.** Sm. 61.—A large and handsome room with a tall chimney-piece on the left and, near it, a table covered with a rich Turkey carpet. In front of the table stands a lady, wearing a bright blue morning gown, a striped silk scarf, and a white satin skirt embroidered with gold. She is putting a ring on her finger, while her maid fastens her scarf at the back. Near the table stands a smart page holding a gold basin and ewer. Behind the table is a little dog jumping up in a chair. On the table are a mirror with a richly ornamented frame and a candlestick with two branches. "A beautiful work" (Sm.).

Signed with the monogram ; canvas, 28 inches by 23 inches.

Mentioned by Waagen, ii. 129.

A copy by Vestier, dated 1815, is in the Daney de Mareillac collection, Paris.

Engraved in the *Musée Français* and in the *Galerie Napoléon*, No. 350, by Chataigner.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 157, and 1885, No. 121.

In the Louvre, Paris, about 1810.

Soon afterwards at the Château of St. Cloud.

In the Wilmens collection, Frankfort-on-Main, 1833 (Sm.).

In the collection of Lionel de Rothschild, London ; acquired in June 1836.

In the collection of Lord Rothschild, London.

48. **A LADY AT HER TOILET.** Sm. 75.—A fair young lady sits, facing left, at her toilet-table, curling a lock of hair with both hands and looking into a mirror which stands on the table with its back to the spectator. The lady wears a bright blue satin bodice cut low at the neck with the loose white sleeves of an under-garment showing at the wrists. Behind her stands her maid, in black with a dark cap on the back of her head, grasping the chair-back with her left hand and watching the lady with delighted interest. The table is covered with a red cloth ; in front of the mirror are a scarlet pin-cushion and a string of pearls, and behind the mirror are a candlestick and a loosely folded drapery. Behind the table to the left is a pillar with an Ionic capital supporting one end of a massive chimney-piece which projects more than half-way across the picture, beyond the lady's head. "A good example" (Sm.). [Cf. 65, a variant.]

[Signed on the chimney-piece with the monogram ;] panel, 14 inches by 11 inches.

Exhibited at the British Institution, London, 1832.

*Sale.*—A collection from the Electorate of Saxony, Amsterdam, May 22, 1785, No. 95 (Terw. No. 94) (100 florins, Kok).

In the collection of L. Crespigny, 1833 (Sm.).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1908 catalogue, No. 235.

49. **A Lady washing her Hands.**—A young lady in white has water poured over her hands by a maid.

*Sale.*—Baron de Beurnonville, Paris, May 9, 1881, No. 526.

In the collection of the late Marquis d'Aoust, Paris.

50. **THE TOILET.** Sm. 19.—A young lady stands in profile to the right at her toilet-table, attentively studying in the mirror before her the effect of an ornament which she fastens in her low bodice with her right hand. The bodice is yellow, trimmed with black ribbons. The arms are covered with the large puffed sleeves of the chemise which leaves the neck and shoulders bare. The light plays on the beautiful folds of the pink silk skirt. The hair is partly confined by a small white silk cap with a gold edging, but falls in little curls over the ear, where it is adorned with a black bow. Behind the lady stands a maid in black, holding a metal ewer and basin and a towel. In the background is the bed with red curtains drawn back. In front is a red easy-chair. On the toilet-table, which is covered with a brown cloth, are the mirror, a powder-puff, a round box, a letter, a casket, and a piece of black drapery.

Panel, 18 inches by 14 inches.

A copy on canvas was in the sale:—J. Hulswit, Amsterdam, October 28, 1822, No. 117 (326 florins, Gruijter).

*Sales.*—Blondel de Gagny, Paris, December 10, 1776, No. 73 (3000 francs, with a picture by Van Tol).

Dulac, Paris, 1778 (1960 francs).

Le Brun, Paris, 1778 (1900 francs) ; *see* Ch. Blanc, i. 404.

Villiers, Paris, 1812 (2400 francs, Bernard) ; *see* Ch. Blanc, ii. 289.

Lapeyrière, Paris, April 14, 1817 (2400 francs).

Lapeyrière, Paris, April 29, 1825 (4000 francs).

Patureau, Paris, April 20, 1857, No. 40.

Vicomte du Bus de Gisignies, Brussels, May 9, 1882, No. 78 (26,000 francs, Thibaudeau).

In the collection of Léopold Goldschmidt, Paris, 1898.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 86.

In the possession of the dealers Duveen Brothers, Paris.

51. **A LADY AT HER TOILET.** Sm. 46.—A lady in a yellow silk morning wrapper, a white satin skirt, and a brown woollen scarf, sits at a table on the left. The table is covered with a Turkey carpet, on which are a silver casket, a mirror, and a candlestick. The lady fastens a jewel in her ear with her left hand ; her right hand lies in her lap. A maid behind her adjusts a string of pearls in her hair. A page in grey approaches from the right, carrying a silver ewer and basin. In the right

background is the bed. The picture was restored in 1909; a lap-dog springing in front of the page, and a fan lying on the floor, proved to be later additions and were removed.

Canvas, 32 inches by 25½ inches.

Engraved by Mongin and C. Faivre.

Exhibited among "A Hundred Masterpieces," Paris, 1883.

In the possession of the dealer Nieuwenhuys, Paris, who gave it to the Hon. G. J. Vernon in exchange for a Wouwerman.

*Sales.*—G. J. Vernon, London, 1831 (£162 : 15s., bought in).
G. J. Vernon, London, 1832 (£75 : 12s., bought in).
Piérard of Valenciennes, Paris, March 20, 1860, No. 84 (5300 francs).

In the collection of Max Kann, Paris.

*Sale.*—Baron de Beurnonville, Paris, May 9, 1881, No. 520 (29,000 francs).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 212.

In the collection of Baron d'Erlanger, Paris.

In the possession of the dealers Duveen Brothers, Paris.

52. **THE TOILET.**—A fair young lady, seen from the back, sits before a mirror held by a page; her face is seen reflected in the glass. She wears a fine dress of white satin, on which the light plays, and she looks at a maid in black who brings a letter. On a table with a dark red cover are various articles of the toilet.

Panel, 13½ inches by 10 inches.

Copies of this picture are or were—

1. In the Ariana Museum, Geneva, Dutch room, No. 24—measuring 12½ inches by 10 inches.
2. In the Aachen Museum, No. 135.
3. In the sale:—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 175 (77 florins, Gruijter)—panel, 16 inches by 12 inches.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller, 1906, No. 16; and at Paris, 1911, No. 150.

*Sale.*—Amsterdam, July 19, 1826, No. 54 (260 florins, De Vries).

In the possession of Sir G. Donaldson, London.

In the collection of Albert Lehmann, Paris.

53. **A LADY WASHING HER HANDS.**—A lady with a black maid pouring water over her hands. In the right background an old woman draws back the bed-curtains.

Panel, 21½ inches by 18 inches.

A copy was in the sale:—A. Hommel, Zurich, August 19, 1909, No. 144.

*Sale.*—Amsterdam, June 17, 1800, No. 13 (80 florins, Van der Schley).

In the collection of Sir Frederick Cook, Bart., Richmond. [*Translator's Note.*—Mr. Herbert Cook states that there is at present no such picture by Ter Borch in Sir F. Cook's collection.]

54. **A Lady washing her Hands.**—A free repetition of 44 (Dresden), from which it differs in many details. It is painted in reverse, with the maid to the left. The dog and the pictures on the walls are omitted. A candlestick on the table and an armchair behind the lady are

added. There is no pattern on the tablecloth. The lady's dress has a dark instead of a gold trimming, and her jacket is edged with fur. The colouring has a distinctively yellowish-brown tone, especially in the chair-cushion, the tablecloth, the floor, and the bed-curtains.

Canvas, 25 inches by 21 inches.

Exhibited at Worms, 1902, No. 569.

*Sales.*—Amsterdam, August 14, 1771 (11 florins, Wubbels)—a sketch, according to J. van der Marck.
H. Ketelaar, Amsterdam, June 19, 1776, No. 238 (80 florins, Wubbels).
J. Cramer, Amsterdam, November 25, 1778, No. 26 (152 florins, Andriessen for Faens).
Amsterdam, August 10, 1785, No. 261 (205 florins, Winter).
R. J. Bouricius, Arnhem, September 18, 1826, No. 128 (106 florins, Gruijter).

In the collection of Colonel Hankey, Beaulieu, Hastings.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 57.

In the collection of Freiherr von Heyl zu Herrnsheim, Worms.

54*a*. **A Lady at her Toilet.**—A young lady to whom water is offered for washing. Many accessories. Very good.

*Sale.*—Amsterdam, March 2, 1734, No. 1.

54*b*. **A Lady dressing.**

*Sale.*—C. Troost, S. Arenskläuw, and others, Amsterdam, March 16, 1750, No. 155.

54*c*. **A Lady in White Satin dressing her Hair.**

*Sales.*—J. A. Sichterman, Groningen, August 20, 1764, No. 25.
J. Koerten, widow of A. Block, Haarlem, August 7, 1765, No. 21.

54*d*. **A Young Lady seated at her Toilet-table.**

Panel, 24½ inches by 21½ inches.

*Sale.*—Jacoba Keiser, Alkmaar, June 2, 1766 (Terw. 537), No. 9 (55 florins, with 73*c*).

55. **A Woman seated at her Toilet.**—A seated woman, seen from the back, wearing a white satin dress over a red skirt. A maid offers her a basin. To the right is a handsome toilet-table with a blue cover.

Panel, 15½ inches by 12 inches.

*Sales.*—Amsterdam, May 14, 1749, No. 6 (90 florins).
Amsterdam, April 17, 1859, No. 8 (81 florins, Kok).
J. C. Cramer, Amsterdam, November 13, 1769, No. 19.

56. **A Lady at her Toilet.**—On the left is a lady in a red velvet jacket, engaged with her maid, who stands behind her, combing her hair. The lady looks into a mirror held by a young man standing behind the table. A dog lies on a footstool in front of the table. A very fine work. [Compare 59, 60.]

Panel, 12 inches by 10 inches.

*Sale.*—J. H. van Heemskerk, The Hague, March 29, 1770, No. 13 (50 florins, J. van der Marck).

57. **A Lady at her Toilet with her Maid and a Gentleman.**—In a room stands a lady in a morning wrapper over a white skirt embroidered with gold. In front of her a maid holds a basin. On the left a gentleman enters the room, which is handsomely appointed with a chandelier and other furniture. An unaffected composition.

Canvas, 29½ inches by 25½ inches.

*Sale.*—G. van Rossem, Amsterdam, February 8, 1773, No. 9 (6 florins, J. Wubbels).

57*a*. **A Girl at her Toilet-table.**—A girl in white satin stands at her toilet-table. A table, a chair, and a bed upholstered in red velvet. Similar to the version engraved by Wille (? 187).

In the Ehrenreich collection, Frankfort-on-Main, 1782; *see* Meusel, *Miscellanea*, xii. p. 333.

58. **A Lady at her Toilet with her Maid and a Gentleman.**—In a room a young lady dressed in white satin stands at her toilet-table. Near her is her maid. At the door is a gentleman in Spanish costume. A work which is distinguished alike by its execution, its colour, and by the admirable simplicity of its composition.

Panel, 13½ inches by 17½ inches.

*Sale.*—F. A. E. Bruynincx, Antwerp, August 1, 1791, No. 75 (170 florins, Béguinet).

59. **A Lady at her Toilet.**—The description agrees with that of 56 (Van Heemskerk), but the maid holds a letter.

Panel, 11 inches by 8 inches.

*Sale.*—J. Wubbels, Amsterdam, July 16, 1792, No. 28 (6 florins, Reyers).

60. **A Lady at her Toilet.**—The description varies only in one detail from that of 56 (Van Heemskerk). The lady looks at a small picture.

Panel, 11 inches by 8 inches.

*Sale.*—A. Dijkman, Amsterdam, July 17, 1794, No. 41.

60*a*. **A Lady in a Velvet Cloak trimmed with Fur at her Toilet.**

Panel, 12 inches by 10 inches.

*Sale.*—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 146 (1 florin).

61. **A Lady at her Toilet, with her Maid.**—An elegant lady at her toilet. In front of her is a table with a cover. Behind her stands her maid. Other figures. Attractive and sympathetic in style, and very naturally expressed.

Canvas.

*Sale.*—D. N. Teengs, Monnickendam, September 23, 1824, No. 11 (285 florins, Vaillant).

62. **A Lady holding a Jewel-case.** Sm. 50.—A young lady in a yellow bodice, seen in profile to the knee, sits at a toilet-table on which is a mirror. She holds a jewel-case from which she takes a watch.

Circular panel, 8 inches across.

*Sales.*—De Cossé, Paris, November 11, 1778 (1286 francs)—*see* Ch. Blanc, i. 423.
M. L. Lapeyrière, Paris, April 29, 1825, No. 50 (1439 francs).

63. **A Lady at her Toilet.**—A lady to whom a maid hands a basin. Masterly in style.

*Sale.*—Rotterdam, April 11, 1827, No. 288 (500 florins, Esser).

64. **A Lady at her Toilet with her Maid and a Page.**—A lady in white satin embroidered with gold at her toilet. In front of her stands a mirror in which her face is seen reflected. Behind her are a maid and a page. Admirably painted.

Panel, 13 inches by 9½ inches.

*Sale.*—Rotterdam, April 26, 1830, No. 68 (280 florins, Lamme).

65. **The Toilet.** Sm. 17.—Variant of 48 (Wallace Collection).

Panel, 18 inches by 14 inches.

A copy was in the sale :—J. Witsen, Amsterdam, August 16, 1790 (41 florins, Coclers).

*Sales.*—R. de Neufville, Leyden, March 15, 1736, No. 9 (42 florins).
N. Nieuhoff, Amsterdam, April 14, 1777, No. 29 (800 florins, Fouquet).
J. Gildemeester, Amsterdam, June 11, 1800, No. 29 (255 florins, B. Koov).
A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 111 (140 florins, Molemans for Van der Werff of Haarlem).
Sébastien Erard, Paris, April 23, 1832, No. 154 (2000 francs, Henri).

66. **A Lady at her Toilet.** Sm. 10.—In a room a lady sits at a table with a blue cover, on which lies a green cushion embroidered in gold. She rests both her arms on the cushion and seems to be carefully paring her nails. On the table are a box and a silver candlestick. Beside the lady is a maid holding a gold ewer and basin. At the lady's feet lies a dog asleep. A good picture, one of the most elaborate of the master's works.

Canvas, 20 inches by 15½ inches.

An example of this subject, by Ter Borch or in his manner, was in the sale :—H. Ketelaar, Amsterdam, June 19, 1776, No. 239 (50 florins, Nijman).

*Sales.*—Gerard Braamcamp, Amsterdam, July 31, 1771 (Hoet, ii. 502), No. 40 (1800 florins, Ph. van der Schley).
(Possibly) Sir S. Clarke, Bart., London, May 8, 1840 (£96 : 12s., Nieuwenhuys)—but Sm. says that this was 69.

67. **A Lady holding a Mirror.** Sm. 35.—A lady, wearing a grey jacket bordered with ermine and a small brown scarf, sits at her toilet-table holding a mirror. Grey in tone.

Panel, 9½ inches by 8 inches.

*Sale.*—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 228 (110 francs); it was in this collection in 1833 (Sm.).

68. **A Young Lady at her Toilet.**—A young lady is having her hair dressed by a maid, with the advice of an elderly woman. Another maid, who is leaving the room, turns her head to the woman speaking. The pleasant expression of the figures and the excellent technique entitle this picture to be regarded as a good work of the master, although it does not belong to his last and finest period.

Canvas, 12½ inches by 15½ inches.

*Sale.*—Leipzig, March 31, 1845, No. 263.

69. **A Lady with her Maid (or, The Beautiful Back).** Sm. Suppl. 28.—A lady, wearing a white satin bodice and a red skirt, sits with her back to the spectator. Her right arm is over the back of her chair, and her left arm rests in her lap. Beside her is a table with a cover. Beyond the table stands a young woman carrying a silver salver and a ewer. On the right is an old projecting chimney-piece.

Canvas on panel, 15½ inches by 12 inches.

*Sales.*—Amsterdam, August 9, 1739 (Hoet, i. 595), No. 6 (150 florins).
Amsterdam, May 23, 1764, No. 16 (78 florins, Kramer).
Sir Simon Clarke, Bart., London, May 8, 1840 (£435 : 15s., Nieuwenhuys—according to *Art Sales*, ii. 333; but £96 : 12s., Nieuwenhuys, according to Sm., although that price may have been paid for 66).
Duc de Richelieu, London, 1848 (£49 : 7s., Emery)—possibly a copy.

70. **The Toilet.**—A lady is dressing in front of a mirror which stands with other objects on a table. She wears a yellow silk bodice trimmed with black and a pink satin skirt. In the background waits a maid holding a silver ewer and basin. A work of high quality.

*Sale.*—Henry Arteria, London, April 23, 1850, No. 88 (£215 : 5s.).

70*a*. **The Satin Gown.**

Exhibited at Leeds, 1868, No. 724.
In the collection of Russell Gurney.
In the collection of Wynn Ellis, London, 1868.

70*b*. **An Interior.**—A cavalier, who has breakfasted, pulls on his boots. Beside him is a man-servant.

Signed with the monogram; panel, 15½ inches by 12½ inches.

*Sale.*—Treuer and others, Frankfort-on-Main, April 27, 1891, No. 109.

70*c*. **A Mother scolding her Child.**—Broad and well painted, and very natural.

Canvas, 24 inches by 17½ inches.

*Sale.*—F. J. O. Boymans, Utrecht, August 31, 1811, No. C. 92.

71. **THE SEMPSTRESS.**—In a room with a tall chimney-piece to the left sits a Dutch woman sewing a piece of linen which lies on a green cushion in her lap. She wears a black velvet jacket trimmed with

fur, a grey skirt and an apron, and a white linen cap. At her side is a cradle, partly covered with a green cloth. A small full-length figure.

Canvas, 18 inches by 15 inches.

Engraved by Le Rat.

Exhibited in Paris, 1911, No. 151.

*Sale.*—D. P. Sellar, Paris, June 6, 1889, No. 78 (8100 francs).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1878, No. 216.

In the collection of Albert Lehmann, Paris.

72. **THE SEMPSTRESS.** Sm. Suppl. 27.—In the centre of a room sits a portly lady, facing the spectator. She wears a black velvet jacket bordered with ermine, a grey skirt and a greenish apron, and a white kerchief. She is sewing. On her right is a cradle, partly covered with a green cloth. Beyond it, a young woman in a red bodice stands attending to a pot on the fire. On the back wall hangs a picture.

Canvas, 21 inches by 18 inches.

A copy is in the Nîmes Museum, Gower collection, No. 61.

A second copy, with variations in the colouring, is attributed to Metsu in the St. Petersburg Academy, 1874 catalogue, No. 523; it was given in 1832 by the Tsar Nicholas I.

*Sales.*—J. H. van Heemskerk, The Hague, March 29, 1770, No. 18 (854 florins, Fouquet).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 101 (510 florins, Spaan)—possibly on panel.

H. Croese, Amsterdam, September 18, 1811, No. 88 (410 florins, Van der Voort).

Van der Voort, Amsterdam, July 20, 1812, No. 59 (405 florins, Spaan).

Imported into England by the London dealer John Smith before 1833.

In the collection of Casimir Périer, Paris.

In the collection of the Comtesse de Ségur, born Périer, Paris.

73. **OLD LADY SPINNING.**—The old lady faces left and has a dog in her lap. She wears a grey dress with a green apron and a black jacket trimmed with fur. In the background is the hearth. Well executed.

Panel, 13½ inches by 10 inches.

Exhibited at the Guildhall Art Gallery, London, 1895, No. 107; and at the Royal Academy Winter Exhibition, London, 1902, No. 184.

*Sales.*—J. Tak, Soeterwoude, September 5, 1781, No. 16 (530 florins, Delfos).

J. A. Bennet, Leyden, April 10, 1829, No. 52 (213 florins, Van den Berg). It might be thought that, if the sale-catalogue was right in giving the dimensions as 18 inches by 16 inches, this must have been another example. But the doubt is removed by a comparison of the Richmond picture with a water-colour copy by A. Delfos, after the Bennet picture, which is now in the Amsterdam Print-room. This copy was in the sale:—

H. Duval and others, Amsterdam, June 22, 1910, No. 88 (20 florins, Moes).

In the collection of Sir Frederick Cook, Bart., Richmond, No. 138.

73*a*. **The Sempstress.**

*Sale.*—Amsterdam, May 16, 1696 (Hoet, i. 35), No. 17 (56 florins).

73*b*. **The Sempstress.**

*Sale.*—Johan Steyn, Haarlem, April 28, 1711, No. 9 (50 florins).

73*c*. **A Lady sewing.**—A young lady sits sewing. She looks round at a young man playing with a bird in a cage.

Panel, 24½ inches by 21½ inches.

*Sale.*—Jacoba Keiser, Alkmaar, June 2, 1766 (Terw. 537), No. 10 (55 florins, with 54*d*).

73*d*. **An Old Woman spinning, who warms her Hands.**—An old woman sits at a spinning-wheel. On her lap she holds a warming-pan at which she warms her hands. Well executed.

Panel, 10½ inches by 9½ inches.

*Sale.*—B. Kley, The Hague, May 10, 1781, No. 13 (130 florins, Fullings).

73*e*. **The Lace-maker.**—A woman seated to the left, wearing a pink bodice and skirt with a yellow satin wrapper. She has her pillow in her lap and holds a piece of muslin. On a chair at the back is a red velvet cushion.

Canvas, 9½ inches by 8½ inches.

*Sale.*—R. Papin, Paris, March 28, 1873 (2250 francs).

74. **A WOMAN PEELING AN APPLE.** Sm. 69.—A young woman in a yellow jacket trimmed with fur, with a black lace scarf round her head, sits at a table with a blue cover, and peels an apple for a little girl standing beside her. The girl wears a large plumed hat and looks at the woman. On the table are a dish of apples and a candlestick. On the floor to the right is a basket with a cushion in it. On the back wall hangs a map of Europe. To the left is a door. The figures are three-quarter length. "Elegantly composed and well finished" (Sm.).

Canvas, 14 inches by 12 inches.

Copies or replicas are or were—

1. In the Gotha Museum, 1890 catalogue, No. 296; panel, 13½ inches by 8 inches.
2. In the collection of Lewis Fry, Clifton; exhibited at the Whitechapel Art Gallery, London, 1904, No. 355.
3. In the collection of Henri Heugel, Paris; signed with the monogram, and dated 1651.
4. In the collection of Jules Porgès, Paris.
5. In the sale:—Edmund Higginson of Saltmarsh Castle, London, June 4, 1846 (£28 : 7s., Smith); sold as by "Musscher." This was in the Boursault collection, Paris, 1833 (Sm., who described it as a duplicate of Sm. 69, "equally excellent").
6. In the sale:—Jentink and others, Amsterdam, June 1, 1897, No. 201 (800 florins)—measuring 15 inches by 8½ inches.
7. In the sale:—Vera Koudacheff and others, London, December 1, 1906, No. 57. Signed with the monogram, and dated 1661; 14 inches by 11½ inches.

Taken to Vienna from Brussels in 1651.
In the Imperial Gallery, Vienna, 1906 catalogue, No. 1366.

75. **A Lady peeling an Apple.**—A lady sits peeling an apple at a table with a cover. Her little boy stands beside her, apparently asking her a question. A gardener who enters awaits in a respectful attitude the orders of his mistress. Careful and naturally painted.
Panel, 17 inches by 13 inches.

*Sale.*—F. J. O. Boymans, Utrecht, August 31, 1811, No. B. 102.

76. **THREE SOLDIERS IN A KITCHEN.**—A soldier is asleep in a kitchen, beside a cask serving as a table. Another soldier in a big grey hat blows smoke into his face. A third soldier at the other side of the cask looks on amused.
Panel, 21½ inches by 15½ inches.

Exhibited at Berlin, 1890, No. 293.
In the Schnitzler collection, Berlin.

76*a*. **An Old Man, a Woman, and a Sleeping Officer.**—A comely woman sits at a table, holding a wine-jug and a glass. Beside her are an aged man and a sleeping officer. Well and incisively painted.
14 inches by 11 inches.

*Sale.*—Amsterdam, June 20, 1810, No. 3 (26 florins, Coclers).

77. **THE SLEEPING SOLDIER.** Sm. 3 and 43.—An officer, wearing a cuirass over a buff coat with gold lace on the sleeves, sits with folded arms, asleep. His large hat lies on the floor. Beside him to the right stands a woman, dressed in a dark red velvet jacket trimmed with fur and a silk skirt, who tickles his lips with a hair. A richly dressed trumpeter, who stands on the right holding a trumpet adorned with yellow silk and tassels, with his hat under his arm, is amused at the incident, and scratches his head with his right hand. To the left is a table with straw-covered bottles and candlesticks. In the background are a bed and a chest.
Canvas, 25 inches by 20½ inches.

Engraved in reverse by W. Chevalier.
Exhibited at Leeds, 1868, No. 652; and at the Guildhall Art Gallery, London, 1895, No. 111.
*Sales.*—J. van Tongeren, The Hague, March 24, 1692 (Hoet, i. 13), No. 57 (192 florins).
Amsterdam, October 8, 1700 (Hoet, i. 59), No. 3 (90 florins).
Adriaen van Hoek, Amsterdam, April 7, 1706, No. 34 (not in Hoet).
W. Lormier, The Hague, July 4, 1763 (290 florins). It was in the Lormier collection at The Hague, 1752 (Hoet, ii. 442), and, according to Lormier's storeroom catalogue of December 1754, No. 294, was bought from G. Block (for 210 florins); catalogued as on panel.
J. C. Pruijssenaar, Amsterdam, December 27, 1814, No. 73.
In the possession of Brown, London, 1830 (Sm.).
*Sale.*—Lord Myddelton, London, 1851 (£299, Lewis).

In the collection of Henry Harvey, London, 1868.
In the collection of William Harvey, London, 1895.

78. **A COUPLE DRINKING.** Sm. 40, and *see* 26.—A lady, wearing a grey silk skirt, a red bodice, and a black cap, sits at a table. She holds a glass of wine in her right hand, and rests her left hand on the table. Beside her stands an officer, dressed in black with a gold-embroidered sash; he has long hair and wears a broad-brimmed hat. His right hand rests on his hip; his left hand, holding his gloves, is on the table. A bottle stands on the table, which is covered with a dark brown cloth. The officer looks at the lady, and she at him. Three-quarter length.

Canvas, 17½ inches by 15½ inches.

*Sales.*—Van Leyden, Paris, September 10, 1804, No. 92 (1270 francs, Erard).
X. de Burtin, Brussels, July 21, 1819, No. 177.

In the collection of Mrs. Young.

*Sale.*—Price and others, London, May 6, 1893, No. 107.

Acquired from a Vienna dealer in 1899 by the Kaiser Friedrich Museumsverein.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 791H.

79. **A WOMAN DRINKING AND A SOLDIER ASLEEP.** *See* Sm. 13.—A woman, in a white satin gown, with a dark wrap on her shoulders and a piece of light stuff round her head, sits at a table in profile to the right. In her right hand she holds a small earthenware jug. With her left hand she raises a glass to her lips, and looks sideways and upwards. Farther back to the right is a soldier asleep with his head on the table, on which are a glass, a plate, and two pipes. In the right background is the chimney-piece. [*See* 81, a replica.]

Canvas, 15 inches by 12½ inches.

The composition was engraved by Wille and by Chevillet under the title "La Santé Rendue"; and by Duval.

A copy—panel, 15½ inches by 14 inches—is in the St. Petersburg Academy, Koucheleff-Besborodko collection, 1886 catalogue, No. 73. It was in the sale —Koucheleff-Besborodko, Paris, June 5, 1869, No. 35 (10,000 francs). Sm., Suppl. 7, mentions it as in the collection of Count Koucheleff-Besborodko, St. Petersburg, 1842, and describes it and its pendant (*see* 178) as "duplicates of unquestionable originality and also of fine quality."

Other examples, which may or may not have been identical with the above or with one another occurred in the—

1. *Sale.*—W. Coole, Rotterdam, August 6, 1782, No. 83—panel, 14 inches by 13 inches.
2. *Sale.*—D. Mansveld, Amsterdam, August 13, 1806, No. 24 (83 florins)—canvas on panel, 16 inches by 14 inches.
3. *Sale.*—Amsterdam, June 22, 1814, No. 1—canvas.
4. *Sale.*—Dr. Luchtmans, Rotterdam, April 20, 1816 (90 florins) —canvas, 14½ inches by 12 inches.
5. *Sale.*—Amsterdam, August 6, 1816, No. 8—canvas.
6. In the collection of Smith Owen, Condover, 1833 (Sm.).
7. *Sale.*—Dientl and others, Vienna, November 23, 1869, No. 162 —panel, 12 inches by 10½ inches.

8. In the collection of John Heugh, 1878.
9. *Sale.*—Baron de Hirsch, London, February 6, 1897, No. 55—15½ inches by 14 inches.
10. In the Damery collection—according to Chevillet's engraving.

In the Uffizi, Florence, 1910 catalogue, No. 958.

80. **THE WINE-GLASS (or, A Young Woman drinking).** Sm. Suppl. 15.—A young lady sits on a red chair in the left foreground, in profile to the right, seen to the knee. She drinks wine from a Venetian glass, which she raises to her lips with her left hand; in her right she holds a white glazed jug with a lid. She wears a grey skirt, a bright yellow bodice with black trimming and with short sleeves, over which are turned back the loose sleeves of the white undergarment, a black shoulder-cape, and on her fair hair a black cap tied round the chin with a blue ribbon. On the table before her is a Persian carpet partly pushed back, with an inkstand, pens, and paper. In the right background is the bed with dull red curtains. [Cf. 85.]

Signed on the right at foot, on the table, with the monogram, which does not appear to be untouched; canvas, 15½ inches by 12 inches [or 15 inches by 11 inches, according to the Frankfort catalogue].

An old copy, mentioned by Sm. in 1842 as in the collection of Baron Verstolk van Soelen, The Hague, and mentioned by Waagen (ii. 183), is in the collection of the Earl of Northbrook, London, for which it was bought in 1846; 1889 catalogue, No. 113—on panel, 17 inches by 14 inches. It was exhibited at the Grafton Gallery, London, 1911, No. 77 [and is reproduced in the illustrated catalogue by R. E. Fry and M. Brockwell, plate 57].

Another copy—canvas, 12½ inches by 10 inches—was in the possession of the Berlin dealer H. Weustenberg, 1911.

Etched by Eissenhardt.

In the possession of the Paris dealer Otto Mündler; bought from him in 1869 by the Frankfort Kunstverein for the Institut (for 6000 francs).

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 204.

81. **A WOMAN DRINKING AND A SOLDIER ASLEEP.** Sm. 13.—A replica of 79 (Uffizi). A very fine colour-scheme and good technique. [Pendant to 178. Cf. 84.]

Canvas, 15 inches by 13½ inches.

*Sales.*—Duc de Choiseul, Paris, April 6, 1772 (Ch. Blanc, i. 193), No. 28 (3101 francs, with pendant); panel, 14 inches by 12 inches.
Prince de Conti, Paris, April 8, 1777 (3000 francs, with pendant).
Paris, 1823 (1100 francs, separately); [Sm., however, identifies this picture with 84].

In the collection of Baron Albert von Oppenheim, 1904 catalogue, No. 42; the catalogue records the Choiseul and Conti pedigree.

82. **A GENTLEMAN PRESSING A LADY TO DRINK.** Sm. 26.—A gentleman urges a lady to drink up the glass of wine which she raises to her lips with her right hand. She sits on a chair, facing left. She wears a red velvet jacket trimmed with fur, over a greenish-grey dress, and has a white cap on her fair hair. The gentleman, who has long hair and wears a broad-brimmed hat and a silver-trimmed sash, stands at

her side, with his left hand on her shoulder. He holds a bottle in his right hand. A china dish of cake is on the table, which is partly covered with a Turkey carpet that has been pushed back. Waagen (ii. 7) commends this picture, but adds that the flesh-tints are rather pale and that portions, especially the lady's arms, have been repainted.

Panel, 16 inches by 12½ inches.

Exhibited at the British Institution, London, 1826.

*Sales.*—Peilhon, Paris, May 16, 1763 (736 francs).

Abbé Le Blanc, Paris, February 14, 1781 (1221 francs).

In the Royal collection, Buckingham Palace, London, No. 148, catalogued as a Metsu; it was in the Royal collection, 1833 (Sm., who valued it at £150).

83. **THE PRESSING INVITATION TO DRINK.**—On the right, a woman sits in profile to the left at a table spread with a white linen cloth, on which are a dish of melons, a loaf, and a slice of melon. The woman wears a light grey dress with wide sleeves turned up to show the white lining; she has a white cap, with a double string round the neck. In her left hand, which hangs down, she holds a glass with some wine in it. With her right hand she grasps the arm of a gentleman seated at her right, and she looks at him as she tries to prevent him from filling her glass from a wine-jug which he holds up in his right hand. The man has long black hair, a moustache and an imperial. He wears a blackish-green costume, slashed with white.

Panel, 10½ inches by 8 inches.

In the possession of the London dealers Dowdeswell.

In the possession of R. Langton Douglas, London.

84. **A YOUNG DUTCHWOMAN POURING OUT A GLASS OF WINE.** *See* Sm. 13.—A young woman, seated in profile to the left, pours white wine from a pewter jug into a crystal glass. She wears a black cap, a grey jacket, a red skirt, and a white apron. On the left a young man sits asleep at the table, with his head on his arms. On the table are a silver dish and a pipe. Of moderate quality; somewhat damaged. [Cf. 81.]

Panel, 13 inches by 10 inches.

In the Valedau collection, Paris, bequeathed in 1826 to Montpellier. [Sm. mentions the picture (*see* 81) sold in Paris, 1823 (for 1100 francs) as afterwards in the collection of Valedau, Paris.]

In the Montpellier Museum, Valedau bequest, 1910 catalogue, No. 942.

85. **A YOUNG WOMAN DRINKING.** Sm. Suppl. 29; Sm. 27 (?).—A young woman drinks from a Venetian glass, looking intently at the contents. In her other hand she holds a white jug with a pewter lid. She sits at a table, on which are paper and writing materials. She wears a striped yellow jacket, a grey skirt, and a black shoulder-cape. Her fair curls come out under her black cap. [Cf. 80 and 178.]

Panel, 15½ inches by 12 inches [but 13 inches by 12 inches, according to Sm.].

Engraved by A. Artigue.

*Sales.*—(Possibly) Blondel d'Azincourt, Paris, 1783 (1099 francs)—panel, 15 inches by 12 inches; *see* Ch. Blanc, ii. 70, and Sm. 27.
Comte Perregaux, Paris, December 8, 1841, No. 37 (8000 francs, Paillet); *see* Ch. Blanc, ii. 448.
Delessert, Paris, March 15, 1869, No. 91 (45,000 francs).
Prince Narischkine, Paris, April 5, 1883, No. 36 (51,050 francs, Gauchez).

In the collection of the late Baron Alphonse de Rothschild, Paris.

86. **A WOMAN WITH A JUG AND A GLASS (or, The Proposal).** Sm. Suppl. 9.—A fair young woman, wearing a yellow dress and an olive-green jacket trimmed with fur, sits holding a glass in her left hand and a white earthenware jug in her right. She looks at the coin offered her by a soldier seated on the right. The man wears a red fur cap, a greyish-black costume, and a brownish-red cloak flung over his right shoulder. Dark background. Of the early period.

Signed on the jug with the monogram; panel, 14½ inches by 11 inches.

Lithographed by Huot.

In the Crozat collection.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 875; it was there in 1842 (Sm., who valued it at £150).

87. **THE GLASS OF LEMONADE.** Sm. 8, and Suppl. 5.—On the left, in a room, sits a young lady holding a glass of lemonade in her right hand. She wears a white satin dress with a broad hem, a yellow satin jacket trimmed with fur, and a black cap. She looks at a young man seated opposite her, who touches her hand with his left hand, and with a knife in his right hand stirs her lemonade. The man has long hair and wears a broad felt hat, a dark jacket trimmed with ribbons over a white under-garment, breeches and shoes, with a sword at his side. He looks admiringly at the lady. Behind the two stands an old woman, wearing a brown jacket trimmed with fur and a white cap; she rests her left hand on the shoulder of the lady whom she urges to drink. On the right is a small table with a marble top, on which are a bottle and a white plate. To the left is a half-opened door. In the right background is a bed with green curtains.

A good picture, which was once larger, as is seen from the engraving in the Choiseul Gallery. In the original, on the left at foot, was a little spaniel on an easy-chair; on the right at foot was a monkey chained to a metal ball, and holding an apple in its paw. At the top were a drapery in the form of a curtain, and a chandelier with six branches. In the right wall was an open window with a view of a landscape. The dog's paws and the metal ball on the floor are still visible.

Canvas, 26½ inches by 21½ inches.

There are copies, all painted after the original had been cut down:—

1. Canvas, 26½ inches by 22 inches.
In the collection of Max Kann, Paris.
In the Brooks collection, Paris, 1877.
In the Hulot collection, Paris, 1892.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 221.

*Sale.*—Baron Königswarter, Berlin, November 20, 1906, No. 93 (8000 mark).

In the collection of H. Heugel, Paris.

2. In a London private collection.

3. In the possession of the Paris dealer Durand-Ruel, 1890.

*Sale.*—C. T. Yerkes, New York, April 5, 1910, *édition de luxe* of the catalogue, No. 99—29 inches by 24½ inches.

The same subject occurred :—

1. *Sale.*—J. van de Velde, Amsterdam, December 3, 1781, No. 13 (392 florins, Van Braam Helsdingen).

2. Canvas, 26 inches by 21 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 77.

*Sale.*—H. A. J. Munro of Novar, London, June 1, 1878, No. 114 (£1942 : 10s., Goupil).

In the collection of Antony Gibbs, London, 1880.

3. *Sales.*—J. Maitland, London, July 30, 1831 (£105, Woodburn).
J. Rogers, London, 1847 (£144 : 18s., B. S. Smith).
S. Woodburn, London, 1853 (£97 : 13s., Pearce).
Marquis Du Lau, London, 1871 (£475).

4. *Sale.*—Prince Paul Galitzin, Paris, March 10, 1875, No. 62.

5. *Sale.*—Madame M. and Madame Caroline Letessier, Paris, March 1882 (6100 francs)—*see* Eudel, 1883, p. 118.

The original in its first state was engraved by A. L. Romanet in the "Choiseul Gallery."

A reproduction in *L'Artiste* shows the window but not the monkey ; it is entitled "Le Médecin."

*Sales.*—N. C. Hasselaar, Amsterdam, April 26, 1742 (Hoet, ii. 50), No. 11 (670 florins).
Gaignat, Paris, December 1768 (5100 francs).
Duc de Choiseul, Paris, April 6, 1772 (4000 francs).
Duc de Choiseul-Praslin, Paris, February 18, 1793 (15,501 francs) ; *see* Ch. Blanc, ii. 164.

In the Malmaison collection.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 870 ; it was there in 1842 (Sm.).

88. **A YOUNG WOMAN DRINKING.**—A fine work. Replica of 80 (Frankfort).

Signed with the monogram ; canvas, 14 inches by 14½ inches.

Exhibited at Vienna, 1873, No. 129.

In the collection of Anselm von Rothschild, Vienna.

In the collection of the late Baron Nathaniel von Rothschild, Vienna.

89. **A Company at Table.**—A company of ladies and gentlemen at table. One of the master's best works.

28 inches by 26 inches.

According to Hoet, this formed a pendant to "The Lover's Visit to a Lady" by Metsu (189), which is on canvas, 32½ inches by 26 inches.

*Sale.*—Johan von Schuylenburg, The Hague, September 20, 1735 (Hoet, i. 451), No. 62 (325 florins).

89*a*. **Soldiers drinking and smoking, with a Trumpeter.**

25 inches by 19 inches.

*Sale.*—Amsterdam, June 5, 1754, No. 3.

89*b*. **A Youth respectfully offering a Dish to an Old Woman.**—In a room.

Panel, 10 inches by 12 inches.

*Sale.*—Amsterdam, July 6, 1768, No. 12 (4 florins, Fouquet).

89*c*. **Two Gentlemen at a Table.**—Two gentlemen sit at a table. Behind them is a man-servant with a bottle. A very natural and good picture.

Panel, 9½ inches by 7½ inches.

*Sale.*—Hendrik Verschuuring, The Hague, September 17, 1770, No. 19.

90. **A Lady drinking.**—A lady in white satin sits drinking from a wine-glass. A very attractive picture, well and pleasingly rendered.

Panel, 15½ inches by 13 inches.

*Sale.*—Iman Pauw and others, The Hague, November 23, 1779, No. 77 (90 florins, Stolk).

91. **A Man with a Woman drinking.** Sm. 30.—In the courtyard of a house, near a wooden fence on the right, are a man and a woman. The man, in black with a grey cloak, sits holding a pipe in his left hand. Near him stands a woman with a blue apron and a red petticoat, who drinks a glass of wine.

Canvas, 25 inches by 22 inches.

*Sale.*—De Calonne, Paris, April 21, 1788 (800 francs).

92. **A Lady pouring out Wine for a Cavalier.**—In an interior a lady pours out a glass of wine for a cavalier. Finished execution.

*Sale.*—Bryan, London, May 17, 1798, No. 12—*see* Buchanan, i. 275.

93. **A Gentleman and a Lady at a Table.**—At a table with a cloth, on which is a dish of fruit, sits an elegant woman holding a jug. Beside her is a gentleman who hands her a full glass. Well and delicately painted.

14 inches by 12 inches.

*Sale.*—Van Dijl, Amsterdam, January 10, 1814, No. 34.

94. **A Gentleman pressing a Lady to drink.**

Panel, 15½ inches by 12 inches.

*Sale.*—W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 33 (26 florins, Nieuwenhuys).

94*a*. **A Smoker and a Drinker.**—At a table sits a man holding a silver jug in one hand and a glass in the other. Behind the table is a man smoking a pipe.

Panel.

*Sale.*—Amsterdam, August 15, 1825, No. 114 (11 florins 10).

94*b*. **A Youth in Spanish Costume.**—A youth in a fine Spanish costume sits at a table on which is a full wine-glass.

Canvas, 16½ inches by 12½ inches.

In the Hollandt collection, Brunswick, 1843 (Parthey, ii. 625).

95. **A Young Lady and a Cavalier (or, The Attentive Cavalier).** Sm. Suppl. 16.—A young lady with fair curls, in a white satin gown, drinks from a large glass which an elegant and fashionably dressed page hands her on a tray. Near her is a large greyhound. Behind the lady is a cavalier in black, with a broad-brimmed hat and curls, who holds the edge of the tray with one hand and seems to have urged the lady to drink. On the right is a table with a red cloth, on which are a mirror and other objects. In the background is a bed, with red curtains drawn together.

Canvas, 25½ inches by 21½ inches.

Engraved on wood by Gilbert.

A copy (Sm. 31)—on canvas, 26 inches by 22 inches; "the background has been wholly repainted, and instead of its being the interior of a room as it once was, it now represents a garden scene and shrubbery, very coarsely done" (Sm.)—was in the—

*Sales.*—Tricot, Paris, 1793 (4000 francs).
London, 1832 (£136 : 10s.).
Claude A. Ponsonby and others, London, March 28, 1908, No. 104 (£108, Boehler).

*Sales.*—Abraham van Twist, Amsterdam, September 11, 1822, No. 101.
Baron Delessert, Paris, March 15, 1869 (30,000 francs); it was in this collection in 1842 (Sm.).

96. **A Woman drinking.**

It is uncertain whether two or more of the following are identical :—

*Sales.*—Amsterdam, October 8, 1700, No. 33 (60 florins 10).
Amsterdam, May 13, 1707 (Hoet, i. 103), No. 10 (41 florins).
D. Grenier, Middelburg, August 18, 1712, No. 43 (9 florins).
Cornelis van Dijck, The Hague, May 10, 1713, No. 57 (31 florins).
Amsterdam, June 10, 1789, No. 19 (with a "Lady writing a Letter," —*see* 167—90 florins, Coclers)—canvas, 14 inches by 11 inches.
Robit, Paris, 1801, Bryan's catalogue, No. 47—*see* Buchanan, ii. 67.

In the Munro collection, London, 1854 (Waagen, ii. 137).

*Sale.*—Britten Slee and others, London, March 25, 1901, No. 91—17 inches by 13½ inches.

97. **THE SMOKER.**—A young man with curly hair sits in profile to the right at a table in the front of a room, and lights a pipe at an earthenware charcoal pan. He wears a reddish-brown fur cap, a purplish-brown tunic with vermilion facings and yellow cuffs, and a broad yellow sword-belt. On the table is a broken pipe. In the background are a door and a window.

Canvas, 16½ inches by 13 inches.

There are copies—

1. In the collection of John G. Johnson, Philadelphia.
2. Panel, 16 inches by 13 inches.
   Exhibited at the Royal Academy Winter Exhibition, London, 1880, No. 51, and 1894, No. 53.

In the collection of Lord Northwick, Cheltenham, 1854 (Waagen, iii. 207), but not in the catalogue of his sale, July 26, 1859.
In the collection of G. A. Storey, London.
In the collection of Mrs. Samuel S. Joseph, London, 1894.
Exhibited in Brussels, 1873, No. 170.
In the Suermondt collection, Aachen; acquired in 1874 by the Berlin Museums.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 791F.

98. **A SMOKER STANDING.**—He stands facing left beside a drum and some flags, with his left arm behind his back. He wears a very bright yellow doublet with white satin sleeves. He has long brown curls and wears a grey slouch hat with a white plume.
Canvas, 16½ inches by 14 inches.

Exhibited at the Guildhall Art Gallery, London, 1894, No. 85; and in Paris, 1911, No. 156.
*Sale.*—Bleuland, Utrecht, May 6, 1839, No. 343 (57 florins, Chaplin)—19½ inches by 15 inches.
In the collection of T. Humphry Ward, London, 1894.
In the possession of the Paris dealer F. Kleinberger.
In the collection of the late Marquis d'Aoust, Paris.

98*a*. **Persons taking Snuff.**—Three persons taking snuff.
10 inches by 8 inches.

*Sale.*—The Hague, April 24, 1737 (Terw. 12), No. 20 (35 florins 5).

99. **A Youth blowing Smoke at a Sleeping Soldier.**—A soldier with a cuirass sits sleeping. A youth standing at his side blows tobacco-smoke into his face. Another soldier, who sits on a cask filling his pipe, watches with amusement. Broad, finished, and masterly painting.
Panel, 18 inches by 14 inches.

*Sales.*—S. van Huls, The Hague, September 3, 1737 (Hoet, i. 486), No. 89 (60 florins).
H. van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 154), No. 18 (84 florins, Van Diemen for Van Dijk).
Amsterdam, September 8, 1773, No. 33 (355 florins, J. de Neufville).
G. van der Pot, Rotterdam, June 6, 1808, No. 124 (330 florins, Roelfsema).

100. **The Smoker.**—A gentleman in summer costume with a fur cap smokes his pipe comfortably in a room. A man-servant, coming through the half-opened door, offers him a glass of wine. On a table, upon which the gentleman leans, are a bass viol and a charcoal pan. A pleasant picture, well preserved.
Signed; canvas, 16½ inches by 13½ inches.

*Sale.*—Leipzig, March 31, 1845, No. 264.

100*a*. **A Soldier smoking with his Man-servant.**
Panel.

In the Schloss, Sagan, 1855 (Parthey, ii. 625).

100*b*. **A Smoker with a Wine-glass.**—A man with a velvet cap with a pipe and an empty wine-glass.

Panel, 9 inches by 6½ inches.

*Sale.*—M. Wolff, Berlin, May 25, 1857, No. 219.

101. **A Smoker and a Young Woman.** Sm. 65.—A man filling his pipe looks earnestly at a young woman who pours out a glass of liquor for him.

Engraved by J. van Somer.

102. **A GIRL READING.** Sm. 62.—A young woman, plainly dressed with her hair neatly braided, sits in profile at a table with a newspaper in her hand. She has apparently ceased reading in order to speak to some one. On the table are a cushion and a cloth.

Panel, 11 inches by 9 inches.

Engraved by Wille as "La Gazetière Hollandoise."
Then in the collection of Comte Raousset de Boulbon, Avignon.
In the collection of Jules Porgès, Paris.
In the possession of the Paris dealer F. Kleinberger.
In the collection of O. Huldschinsky, Berlin.

103. **THE INTERRUPTED READING.**—A young woman, in profile to the right, sits in a red velvet chair. She holds a book in her right hand, resting it on the edge of a table, and is turning a page with her left hand. On the table are an inkpot and a candle. She wears a white silk hood tied round the chin with a black ribbon, a black cape, a purple jacket and a grey skirt. In the background is a dark curtain.

Signed on the edge with the monogram ; canvas, 15 inches by 11 inches.

Exhibited at Amsterdam, 1867 ; and at The Hague, 1890, No. 14.
*Sales.*—Josua van Belle, Rotterdam, September 6, 1730 (Hoet, i. 358), No. 83 (32 florins).
Robert de Neufville, Leyden, March 15, 1736 (Hoet, i. 459), No. 10 (38 florins).
J. Bleuland, Utrecht, May 6, 1839, No. 342 (2000 florins, Engelberts).
Messchert van Vollenhoven, Amsterdam, March 29, 1892, No. 4 (4300 florins).
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 217.
In the collection of Max Wassermann, Paris.
In the possession of the Paris dealer F. Kleinberger.
In the collection of the late A. de Ridder, Cronberg, Frankfort-on-Main.

104. **THE READING LESSON.**—A woman sits in profile to the left, looking in front of her. She wears a chestnut-brown dress, trimmed with fur. She holds in her left hand a book which a very fair child is reading. Dark background.

Panel, 10½ inches by 10 inches.

In the La Caze collection, Paris.
In the Louvre, Paris, 1903 catalogue, No. 2591.

105. **THE STUDIOUS YOUTH.** Sm. Suppl. 23.—A young man with bushy brown hair, dressed in brown with red breeches, sits in profile to the right on a cane-bottomed chair, reading a book attentively. Beside him is a cask on which are a jug and a sword. Behind the cask stands a gun. Three-quarter length. "Painted in a broad and masterly manner" (Sm.).

Signed on the cask with the monogram ; canvas, 17 inches by 14½ inches.

In the Palace, Schwerin, 1792 catalogue, p. 89, O. 20.

In the Palace, Ludwigslust, 1821 catalogue, No. 168 ; it was there in 1842 (Sm.).

In the Schwerin Museum, 1890 catalogue, No. 1012.

105*a*. **A Man reading.**

13½ inches by 10½ inches.

*Sales.*—Amsterdam, June 5, 1754, No. 113.
Wannaar and others, Amsterdam, May 17, 1757, No. 21.

106. **A Girl reading and a Gentleman.**—In a room a young girl sits bending over a table and attentively reading a book which she holds with both hands. Beside her sits a gentleman. On the table are an inkpot, paper, and a letter. In the background is a tent-shaped four-post bed. Well and naturally painted.

Canvas, 21½ inches by 17 inches.

*Sale.*—Amsterdam, July 17, 1775, No. 3.

106*a*. **A Woman reading.**—A woman in old Dutch costume sits in an armchair at a table, reading a book.

*Sale.*—J. Wijsman and others, Amsterdam, November 24, 1828, No. 172.

107. **A Woman reading aloud.**—On the right a young woman, richly dressed in velvet and satin, sits on a red chair, reading a letter aloud to a young man who stands behind her and leans over her shoulder. In the right-hand corner is a dog. On the left a man, who is filling his pipe, sits at a table with a handsome cloth, on which are an open book, playing-cards, drinking-glasses, and a candlestick. Carefully executed.

Canvas, 18 inches by 16 inches.

Exhibited at Cologne, 1840, No. 179.

*Sale.*—J. G. Riedinger, Cologne, July 19, 1841, No. 76.

108. **THE BACKGAMMON-PLAYERS.**—A man, seen from the back, sits on a chest, smoking a long clay pipe ; he wears a large white collar and a black hat. Beside him is a woman with a white cap, a white hood, a brown jacket, and a black skirt. In the foreground, in front of these figures, sits a well-dressed cavalier with brown hair ; he wears a large black hat, a white collar, a grey silk jacket, a dark grey cloak, and yellowish-brown breeches. He stretches out his hand across a backgammon board, to move a piece. Opposite him sits his adversary, who has long fair hair and a fair beard, and wears a black silk costume with a white collar and cuffs. He holds his right hand on his breast, while his left hand lies flat on the tablecloth. On the left stands a youth

watching the game; on the right is a big and stately man who is also looking on. Of the early period.

Signed to the left on the tablecloth "G. T." (the letters one above the other), but this is not a monogram; panel, 16½ inches by 22 inches.

*Sales.*—G. van der Pot, Rotterdam, June 6, 1808, No. 123 (325 florins, Steenstra).
J. C. C. Burchard, Bremen, March 14, 1844, No. 72.

In the collection of J. H. Albers; bequeathed by him in 1856 to the Bremen Kunstverein.

In the Bremen Kunsthalle, 1892 catalogue, No. 135.

109. **The Backgammon-Players.** Sm. 38.—Two soldiers in buff coat and cuirass play backgammon. Other soldiers, smoking pipes, look on. [Sm. suspected that this was by G. van den Eeckhout.]

Canvas, 17 inches by 14½ inches.

*Sales.*—J. Tonneman, Amsterdam, October 21, 1754 (Terw. 97), No. 17 (157 florins).
Bicker and Wijkersloot, Amsterdam, July 19, 1809, No. 6 (635 florins, Nieuwenhuys).

110. **Soldiers playing Backgammon.**—On the right stands a soldier, who moves a piece. Another soldier standing on the left leans his head on his right hand and looks on earnestly. Behind the table is a third man, watching. On the back wall are a map and a clothes-hook. To the left is a window.

Described from an anonymous print in the British Museum.

111. **A CARD-PARTY.** Sm. 58, and Suppl. 19.—A lady in a rich white satin gown with a pink bodice and a fur tippet sits on the left with her back to the spectator, holding her cards down in her lap. Another lady, her adversary, wearing a blue satin gown with a silver grey bodice embroidered in gold, sits opposite, facing the spectator, and looks at her cards. On the right, beside the first lady, sits a well-dressed gentleman who advises her as to the game. On the table, which is covered with a Turkey carpet, are a jug and a silver salver. Three-quarter length. "A clear and most delightful production" (Sm.).

Canvas on panel, 26 inches by 21 inches.

Possibly identical with a picture in the collection of Julienne, Paris, mentioned by Descamps (1753).

Exhibited at Amsterdam, 1867, No. 194—measuring 18 inches by 14 inches; at the Burlington Fine Arts Club, London, 1900, No. 4; and by the London dealers T. Lawrie, 1903, No. 19.

In the Van Loon collection, Amsterdam, 1827—measuring 18 inches by 14½ inches (Sm.); sold with the collection in 1887 to the Rothschilds.

In the collection of Alfred de Rothschild, London.

In the collection of Arthur Sanderson, Edinburgh.

In the collection of Marcus Kappel, Berlin.

112. **A CARD-PARTY.** Sm. 74.—A lady in a light flowing robe, seen from the back, sits at a table, holding her cards. She turns her head to the left towards a gentleman in black, with long curls, who stands

beside her and takes hold of her cards, as if advising her. Opposite the lady sits another gentleman, who looks at her. He is also in black, and wears a tall plumed hat on his curly hair; in his left hand he holds his cards. Dark background. Three-quarter length. [Cf. 119.]

Signed on the table with the monogram; panel, 10 inches by 8 inches.

Engraved by Lucas as "Le Coup Réfléchi."
In the collection of the Duke of Ascoli, Naples.
In the possession of the Paris dealer F. Kleinberger.
In the collection of the late A. de Ridder, Cronberg, Frankfort-on-Main.

112*a*. **Card-Players.**

*Sale.*—Anthoni Daems, Amsterdam, April 28, 1706, No. 29 (Hoet, i. 92), No. 24.

112*b*. **Card-Players.**—A very good picture.

*Sale.*—Jacob de Flines, Amsterdam, March 20, 1720 (Hoet, i. 239), No. 26 (34 florins).

113. **Soldiers playing Cards.**—In the open is a group of Spanish soldiers. Six sit on the ground, drinking. Some play cards on a drum-head, while others look on. To the left are tents; to the right is a fortress. A good picture, full of life and expression.

Canvas, 11 inches by 15 inches.

*Sale.*—P. A. J. Knijff, Antwerp, July 18, 1785, No. 466 (15 florins, Revanse).

114. **A Card-Party.**—In a room two ladies and a gentleman play cards. The ladies wear rich white and blue satin gowns embroidered in silver. On the table are a wine-bottle, a goblet, and a silver dish. On the wall are a picture and a map. Good and incisive style, and a fine composition.

Panel, 18 inches by 14 inches.

In the collection of G. Braamcamp, Amsterdam, 1752 (Hoet, ii. 503).
*Sales.*—G. Braamcamp, Amsterdam, July 31, 1771, No. 41 (305 florins, Maclaine)—on canvas.
Cornelis Ploos von Amstel, Amsterdam, March 3, 1800, No. 1 (610 florins, Yver).

115. **A Lady and a Gentleman playing Cards.**—A lady and a gentleman play cards in a richly furnished room. Their game is interrupted by a visit from a well-dressed lady, followed by a page who carries her white satin train. A gentleman holding a wine-glass looks at the cards in the lady's hand or seems lost in thought. A black man-servant in the corner holds a wine-bottle under his arm. Very well executed.

*Sale.*—London, June 13, 1807, No. 31 (£68 : 5s.).

116. **A Card-Party.**—A lady richly dressed in white satin sits at a table playing cards with several gentlemen. Good composition, clear and transparent colour.

Panel, 13 inches by 18 inches.

*Sale.*—F. J. O. Boymans, Utrecht, August 31, 1811, No. D. 70.

117. **A Lady and a Gentleman playing Cards.**—In a very richly furnished room, with a bed at the back, a lady sits in front at a table with a cloth, playing cards with a gentleman who stands facing her. The lady wears a red velvet jacket with rich trimming, and a white satin gown. Behind the table stands a page, holding a jug in one hand and in the other a salver with a glass on it. In front on a chair lies a dog asleep.

*Sales.*—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 112.
H. Croese, Amsterdam, September 18, 1811, No. 23 (260 florins, Van der Voort).
H. Croese, Amsterdam, July 20, 1812, No. 61 (242 florins, Nieuwenhuys).

118. **A Lady and a Gentleman playing Cards.**—A lady in a red jacket trimmed with fur sits at a table, playing cards with a well-dressed gentleman.

Panel, 13½ inches by 12 inches.

*Sale.*—V. van der Vinne and Van Oukerke, Haarlem, March 11, 1816, No. 5.

119. **A Card-Party.**—A young lady plays cards at a table with a gentleman. A cavalier standing behind her tells her what card to play. [Cf. 112.]

Panel, 10 inches by 8 inches.

*Sales.*—J. D. Nijman, Amsterdam, August 16, 1797, No. 276 (285 florins).
A. de Lange, Amsterdam, December 12, 1803, No. 95 (225 florins).
B. Ocke, Leyden, April 21, 1817, No. 134 (505 florins, Hulswit).

120. **A Lady and a Gentleman playing Cards.**—A gentleman plays cards with a lady seated opposite him. On the table are a dish of fruit and a goblet. At the side is an armchair, on which lies a lute.

Panel, 17½ inches by 19 inches.

*Sales.*—H. Croese, Amsterdam, May 27, 1818, No. 7 (200 florins, Mol).
A. Meynts, Amsterdam, July 15, 1823, No. 127 (95 florins, De Boer).
S. M. de Boer, Amsterdam, April 15, 1840, No. 67 (114 florins, Weymar).

120*a*. **A Card-Party.**—A replica (or copy ?) of 119.

Panel, 25½ inches by 21½ inches.

*Sales.*—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 98 (500 florins, De Vries).
Amsterdam, October 18, 1849, No. 208.

121. **INTERIOR WITH SOLDIERS PLAYING CARDS.**—An early work. Probably identical with 40.

*Sale.*—Earl of Clancarty, London, March 12, 1892, No. 90 (£30 : 10s.).

121*a*. **Two Men fighting.**

*Sale.*—Jacob Cromhout and others, Amsterdam, May 7, 1709, No. 146.

122. **Soldiers fighting.**—In a homely room a soldier on his knees has his left hand on the throat of another man lying on the ground and

raising his hands to protect himself from the knife which the kneeling soldier raises in his right hand. A young man with long hair and a cap tries to prevent the blow falling. In the left background a peasant with a pair of tongs rushes down a short staircase which leads from an adjacent room. On the floor in front are a drum, the combatants' hats, overturned chairs, and scattered playing-cards.

Panel, 14 inches by 16 inches.

Engraved in reverse by J. Suyderhoef.

*Sale.*—Rémond, Paris, July 6, 1778 (200 francs).

122*a*. **Two Persons fighting.**—A room with many weapons, and two persons fighting.

Panel, 15½ inches by 14 inches.

*Sale.*—H. A. Bauer and others, Amsterdam, September 11, 1820, No. 8 (8 florins 10, Mensart).

123. **TWO PERSONS AT MUSIC.**—A gentleman, facing the spectator, stands on the right behind a table covered with a Persian carpet; he is practising a song. On the left a young lady in a red jacket and a white satin gown stands facing right. She holds a mandoline in her right hand and with her left hand lays a piece of music on the table. On the back wall are a picture and a drapery. A very good picture in some passages, but in others, such as the curtains and the table-cover, not very delicate. Apparently a replica by the artist of 128 (Kassel).

The signature and date are forged; panel, 24½ inches by 21½ inches.

In the collection of J. B. M. Bourguignon de Fabregoules, bequeathed to the Aix Museum in 1863.

In the Aix Museum, Provence, 1901 catalogue, No. 374.

124. **A LADY PLAYING THE MANDOLINE, WITH A GENTLEMAN.** Sm. 60.—In a handsome room a young lady sits in a red velvet chair beside a table with a richly embroidered cover, playing the mandoline. She wears a grey dress and a red bodice partly covered by a black kerchief; her fair curls are tied back with silk bows. She looks attentively at a music-book lying on the table before her, close to another volume. Beside her to the right stands a young cavalier in a grey cloak, with a broad-brimmed black felt hat under his arm. He turns his head to the right, as if speaking to a person no longer visible in the picture. On the left is the hearth. Three-quarter length. [Cf. 133 for a replica of the woman's figure.]

Panel, 15 inches by 12½ inches.

A copy was in the sale:—Maria Theresia Wittebol and De Labistraeten, Antwerp, June 19, 1804, No. 174 (50 florins)—canvas, 20 inches by 16½ inches.

*Sales.*—L. B. Coclers, Amsterdam, August 7, 1811, No. 74 (600 florins, G. Muller).

G. Muller, Amsterdam, April 2, 1827, No. 69 (810 florins, Brondgeest).

In the possession of the London dealer John Smith, 1833. Sm. sold it in 1835 to Héris of Brussels, who sold it to Van der Schrieck of Louvain.

*Sale.*—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 121 (5400 francs, Le Grel for Antwerp Museum).

In the Antwerp Museum, 1905 catalogue, No. 349.

125. **THE CONCERT.**—A young lady, seen from the back, sits in the foreground, playing the viol da gamba. She wears a white silk dress, a salmon-coloured jacket, and a black fur collar. Farther back is a lady playing a spinet. On the wall to the right is a mirror; to the left hangs a picture, above a chair.

Signed on the foot of the spinet with the monogram; panel, 22 inches by 17½ inches.

*Sales.*—Lestang-Parade of Aix in Provence, Paris, May 20, 1882 (11,650 francs); Eudel (p. 314) calls it "the splendid ruin of a masterpiece."

Monteaux, Paris, May 10, 1884 (9100 francs)—*see* Eudel, p. 239.

Sold as a Netscher at a London sale shortly before 1891, according to the latest Berlin catalogue.

Acquired from the Paris dealer Sedelmeyer in 1891 and presented to W. Bode, Berlin, who gave it to the Kaiser Friedrich Museum.

In the Kaiser Friedrich Museum, Berlin, 1904 catalogue, No. 791G.

126. **THE MUSIC-LESSON.** *See* Sm. 20.—A lady, in a red velvet jacket trimmed with ermine and a white satin gown embroidered in gold, with a ribbon bow in her fair hair, sits at a table with a red cloth on it. She is playing the guitar and looking at a music-book lying on the table before her, while her teacher, standing beside her, beats time with his right hand. He is in dark clothes, with a light ribbon round his neck. He has long hair, and wears a dark hat with a broad brim. A violoncello lies on the table. A lap-dog lies asleep on a green chair in front. On the left is a half-opened door. In the right background is a bed with dark green curtains. A replica of this is 130.

Signed with the monogram on the left at foot; canvas, 26 inches by 20 inches.

Engraved by Lewis.

Exhibited at the Royal Academy Winter Exhibition, London, 1881, No. 116; and at the South Kensington Museum, 1891-98, No. 74.

In the possession of the Rotterdam dealer Pieter Ietswaart. Sold by him to the brothers Bisschop (for about 900 florins), with "The Toilet," probably the copy No. 1 (Wolde) mentioned under 44. See *Oud Holland*, xxviii. p. 168.

In the collection of Jan and Pieter Bisschop, Rotterdam, bought as a whole in 1771, after the death of Jan Bisschop, by Adriaen and Jan Hope, Amsterdam.

In the collection of Henry Philip Hope, 1833 (Sm.).

In the collection of Henry Thomas Hope, 1854 (Waagen, ii. 116).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene, 1891 catalogue, No. 74; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

In the collection of Mrs. Gardner, Boston.

127. **THE CONCERT (or, The Duet).** Sm. 44.—A lady, with her face to the left, sits at a table, singing from a sheet of music which she holds in her left hand, and beating time with her right. She wears a white satin jacket over a yellow bodice and a satin skirt, and has a ribbon

in her hair. On the table is a Turkey carpet, on which lie sheets of music and a small book. To the left, behind the table, stands another young lady, dressed in black, who accompanies the singer on a lute. In the right foreground a page, with his hat under his arm, steps forward, bearing a glass on a silver salver. To the left is a tall chimney-piece. In the back wall to the right is a half-opened door.

Signed on the chair with the monogram; canvas, 21 inches by 17 inches.

A replica is in the Louvre (137); another replica or copy, attributed to Netscher, is in the collection of the Duke of Rutland, Belvoir Castle.

Probably Netscher 121—in the Peilhon sale, Paris, 1763—was a copy of this or of 137.

In the Arenberg catalogue, 1829, No. 84.

In the collection of the Duc d'Arenberg, Brussels; W. Bürger's 1859 catalogue, No. 60.

128. **MUSIC AT HOME (or, Preparing for a Duet).** Sm. Suppl. 13.—In the left foreground of a room, with a landscape on the back wall, a young lady with fair curls stands in profile to the right. She wears a white satin gown trimmed with broad strips of gold brocade, and a brown jacket. She has a guitar in her right hand; with her left she lays a music-book with a blue cover on the table, which has a dark grey cloth, upon which are a metal dish, a candlestick, and a piece of drapery. On the right, behind the table, sits a gentleman in black, singing from a music-book in his left hand and beating time with his right. Behind the lady is a chair. [Cf. 123.]

Signed on a chair-leg; canvas, 23 inches by 18 inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 3.

In the Louvre, Paris, 1806-15.

In the Palace, Wilhelmshöhe, Kassel, 1842 (Sm.).

In the Kassel Gallery, 1903 catalogue, No. 261.

129. **A LADY PLAYING THE LUTE.** Sm. 52, and Suppl. 18.—A young lady, in white satin with a yellow jacket trimmed with fur, sits in profile to the right at a table, playing the lute. Her fair hair is adorned with a bright red bow. On the table, which has a brownish-red cover, are books, a metal case, and an open music-book. Another book, from which she is singing, is on a little stand. On the grey wall at the back hangs a map. Well painted.

Panel, 20 inches by 14½ inches.

Engraved by Audouin in the *Musée Français*; and by Heine in the *Musée Napoléon*.

A copy—on canvas, 18 inches by 14½ inches—was in the sale:—Paris, March 18, 1846, No. 47; and was in the possession of a Paris dealer in 1911.

In the principal Kassel inventory of 1749, No. 70.

In the Kassel Academy, 1783 inventory, No. 102.

In the Louvre, Paris, 1806-15.

In the Palace, Wilhelmshöhe, 1842 (Sm.).

In the Kassel Gallery, 1903 catalogue, No. 262.

130. **THE MUSIC-LESSON.** Sm. 20.—A replica of 126

(Gardner, Boston). The only variation is that the master beats time with a fiddle-bow, and not with his hand. "An excellent production of art" (Sm.).

Canvas, 24½ inches by 19½ inches.

A replica was in the collection of Max Kann, Paris; it is reproduced in the Paris dealer C. Sedelmeyer's "Catalogue of 300 Paintings," 1898, No. 216. [Cf. also 143, 146.]

*Sales.*—Chevalier Verhulst, Brussels, June 10, 1779, No. 84 (945 francs).
Prince Galitzin, Paris, 1825 (10,155 francs).
John Fairlie, London, 1830 (£136 : 10s., Peacock).

In the possession of the London dealer Peacock, 1833 (Sm.).

*Sale.*—Prince Demidoff, San Donato, near Florence.

In the Chicago Art Institute, 1907 catalogue, No. 15; presented by C. T. Yerkes, 1891.

131. **A LADY PLAYING THE LUTE.** Sm. 54 and 73.—On the left a lady sits playing a lute at a table with a green velvet cover, on which lies an open music-book. She wears a pink satin gown and a blue fur jacket trimmed with white fur. Her hair is in ringlets. She is seen in full face, but turns her head slightly towards a cavalier seated to the right on the opposite side of the table. The cavalier wears a fashionable costume with puffed sleeves and a white cravat, and a tall hat. He looks at the lady. To the left is a high chimney-piece with pilasters.

Signed on the chimney-piece to the left at top with the monogram; panel, 14½ inches by 12 inches.

Lithographed by Hanfstaengl.

Copies were in the—

*Sales.*—Marquis de Ménars, Paris, end of February 1782, No. 108—on panel, 14 inches by 10 inches.
C. Triepel, Munich, September 28, 1874, No. 23—on panel, 16½ inches by 13½ inches.

In the Dresden inventory, 1722, No. A. 319, as a Metsu.

Catalogued accurately in the Dresden inventory of 1754, No. ii. 514, and since, as by Ter Borch.

In the Dresden Gallery, 1908 catalogue, No. 1831 [valued in 1833 by Sm. at £315].

131*a*. **A Music-Party.**

Canvas, 22 inches by 15 inches.

Exhibited at Lemberg, 1909, No. 84.

In the collection of Dr. Wladimir Lukasiewicz, Lemberg.

132. **THE "GUITAR-LESSON."** Sm. 7.—On the left a young lady, in a yellow velvet jacket trimmed with ermine and a white satin skirt, sits in profile to the right at a table, playing the lute. Her left foot rests on a low footstool. On the right, behind the table, sits her master, beating time with his right hand and singing from a music-book in his left, on which his eyes are fixed. He wears a dark costume with large white cuffs and a white bow at his throat; he has long hair and wears a tall dark hat. Farther back, between him and the lady, stands a young gentleman, wrapped in a large cloak and wearing his hat, who looks at the

master. To the left is a half-opened door, at which a black and white spotted spaniel enters. In the background to the right is a bed. On the wall behind the young gentleman is a picture. The table in front is covered with a Turkey carpet. On it are a candlestick, a rolled-up cloth, a metal box, and the lady's small music-book propped up against a closed book. On the floor in front of the table lies a playing-card, the ace of hearts. A picture of "superior excellence and beauty" (Sm.).

Canvas, 26½ inches by 22 inches.

Engraved by Dunker in the Choiseul cabinet; and by C. G. Lewis.

A copy—on canvas, 23 inches by 18 inches, without the dog, and with a grey cloth with gold fringe on the table instead of the Turkey carpet—was in the sale:—Perignon, Paris, 1824 (7500 francs); it was in the possession of Sm. in 1833, and in that of a London dealer in 1910.

*Sales.*—De Julienne, Paris, March 30, 1767 (2800 francs, Boileau).
Duc de Choiseul, Paris, April 6, 1772, No. 26 (3600 francs).
Prince de Conti, Paris, April 8, 1777 (4800 francs, Langlier).
Th. de Pange, Paris, March 5, 1781 (5855 francs, Langlier).
De Praslin, Paris, May 9, 1808 (13,001 francs).
De Séreville, Paris, January 21, 1812 (15,000 francs).
Prince Galitzin, Paris, 1825 (24,300 francs, De la Hante); De la Hante sold it at a considerable advance to Joseph Barchard (Sm.).
Joseph Barchard, London, 1826 (£966, Sir Robert Peel).

In the collection of Sir Robert Peel, Bart., London; bought as a whole in 1871 for the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 864.

133. **A Young Lady playing a Lute.**—A replica of the woman's figure in 124 (Antwerp). She wears a red bodice, a broad black kerchief, and a grey dress.

Canvas on panel, 10 inches by 7½ inches.

In the collection of the late F. Fleischmann, London.

134. **A MUSIC-PARTY.** Sm. 2.—A lady in a yellow satin jacket trimmed with ermine and a white satin skirt sits with a lute in her lap at a table with a red cover. With her disengaged hand she turns over the leaves of a music-book lying on the table. On the other side of the table sits a fashionably dressed cavalier with long wavy hair; he wears a sword at his side. He holds a music-book with both hands and looks attentively at the lady. Behind him stands another cavalier, wearing a tall broad-brimmed hat. On the back wall is a picture, above a chair; in the centre is a half-opened door. Of high artistic quality, which is praised in the old sale-catalogues. "An example of unrivalled beauty and perfection" (Sm.).

Panel, 22 inches by 21½ inches.

A copy of the lady's figure only was in the sale:—J. van der Berge, Amsterdam, July 15, 1833, No. 21.

A copy of the whole picture was in the sale:—Murchison and others, London, July 17, 1897, No. 89.

Etched by P. J. Arendzen.

Exhibited at the British Institution, London, 1819; and at the Royal Academy Winter Exhibition, London, 1890, No. 72.

*Sale.*—F. Drabbe, Leyden, April 1, 1743 (Hoet, ii. 75), No. 6 (305 florins, Dirk Dalens).

In the possession of Willem Lormier, The Hague, 1752 (Hoet, ii. 442); but not in his sale-catalogue of July 4, 1763.

*Sales.*—P. L. de Neufville, Amsterdam, June 19, 1765 (Terw. 475), No. 99—but No. 101 of the original catalogue—(990 florins, Van Diemen).

N. Doekscheer, Amsterdam, August 9, 1789, No. 7 (2505 florins, C. Ploos van Amstel).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 100 (2000 florins, Yver).

Le Brun, Paris, 1811 (12,350 francs).

Prince Talleyrand, Paris, September 7, 1817, No. 39; the collection was bought as a whole before the sale by the London dealer W. Buchanan).

W. Buchanan, London, 1846 (£787 : 10s., Alexander Baring).

In the collection of Lord Ashburton, The Grange; sold privately in 1891.

In the collection of Alfred de Rothschild, London.

135. **A LADY PLAYING THE LUTE.**—A lady in a blue jacket trimmed with fur and a white satin skirt plays the lute. Opposite to her, at a table, sits a gentleman in grey with gold-embroidered sleeves; his black hat lies on his knees. The lady looks with a fine expression in her face at the man, who looks straight before him thoughtfully. The table is covered with a Turkey carpet.

In the collection of Lord Ashburton, The Grange; sold as a whole in 1907.

In the possession of the London dealers T. Agnew and Son.

In the collection of B. Altman, New York.

136. **THE MUSIC-LESSON.** Sm. 9.—A young cavalier with long hair falling on his shoulders sits in a room, playing the lute. He wears a dark coat and wide breeches and boots. He is in profile to the right, with his elbow on a table, upon which are a music-book, a candlestick, a letter, and a metal bowl. His hat lies on the floor. In front of him stands a lady with a music-book in her hands; she is in white satin, with a ribbon in her hair. Behind her a little dog lies on an arm-chair. In the background a woman looks in at a half-opened door. Near it are a map and a chair. On the wall to the left is a picture. The picture exhibits many delicate passages, but as a whole, although genuine, is not quite convincing. [Cf. 139.]

Signed with a forged signature on the wall, "Burg f 1660"; canvas, 32 inches by 28½ inches.

Another version—on canvas, 33 inches by 28½ inches—was in the sale:—Amsterdam, June 5, 1765 (Terw. 454), No. 24—but No. 17 of the original catalogue—(62 florins, De Winter).

Engraved by Lavallée in the *Musée Français.*

*Sale.*—G. Braamcamp, Amsterdam, July 31, 1771, No. 38 (800 florins, Van der Schley).

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1903 catalogue, No. 2588; it was valued by the experts in 1816 (at 20,000 francs).

137. **THE CONCERT.** Sm. 48.—A replica of 127 (Arenberg). But the chimney-piece and the door are omitted, and in the background hangs a tapestry representing a Twelfth Night festival. The face of the standing lady has been partly repainted.

Traces of a signature on the chair; panel, 18½ inches by 17 inches, rounded at top.

Engraved by J. de Mare.

A copy attributed to Netscher is in the collection of the Duke of Rutland, Belvoir Castle (*see* Waagen, iii. 398). Probably Netscher 121—in the Peilhon sale, Paris, 1763—was a copy of this or of 127.

In the Louvre, Paris, 1903 catalogue, No. 2589; it was valued by the experts in 1816 (at 12,000 francs).

137*a*. **PREPARING FOR THE DUET.**—In the left background of a room with a brass chandelier a young man with a long fair peruke and a grey slouch hat stands at the virginals, giving the keynote to a lady, seen from the back, who tunes her violin in the centre foreground. The lady wears a pink jacket, trimmed with fur and cut low at the neck, and a white satin skirt. Behind the table, on which lie the violin-bow, music-books, and a lute, sits a lady reading a book.

Canvas, 34 inches by 27 inches.

In the possession of the Paris dealers Steinmeyer et fils.

138. **THE VIOLIN-PLAYER.** Sm. Suppl. 6.—Half-length. An elderly man, with grey hair and beard, who wears a yellow costume with a black cap, stands, turned three-quarters left, behind a table, on which are a pipe, a small pot of charcoal, and some tobacco. He is playing on a violin. Dark background. A "beautiful picture" (Sm.).

Signed on the edge of the table in the centre foreground with the monogram; panel, 11½ inches by 9 inches.

Lithographed by Robillard.

*Sales.*—S. van Huls, The Hague, September 3, 1737 (Hoet, i. 486), No. 90 (17 florins).

N. Tjark and others, Amsterdam, November 10, 1762, No. 29 (170 florins, Van Loon).

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1902 catalogue, No. 871; it was there in 1842 (Sm., who valued it at £150).

139. **A VIOLIN-PLAYER.**—Half-length. A man in a black cap and purple cloak sits, turned to the left, behind a table, on which are a small pot of charcoal, a white pipe, and some tobacco. He has his violin in his left hand and the bow in his right, and he looks at the spectator. To the left is a window. To the right is a vista of an adjoining room, with a dog barking at a man who tries to take something through the open window. The picture was formerly attributed to Metsu. But it reminds one much more of Ter Borch, especially of 136 (Louvre).

Canvas, 13 inches by 10 inches.

In the Palace, Ludwigslust, 1821 catalogue, No. 135.

In the Schwerin Museum, 1882 catalogue, No. 1013.

140. **THE DUET.** Sm. 57.—Full-length figures. On the right sits a lady wearing a yellow morning-wrapper bordered with ermine, and a rich white satin skirt embroidered with gold. She has a mandoline in her lap, and is turning the leaf of a music-book lying on the table before her. In front of the table sits a cavalier, who prepares to accompany the lady on the lute. Another cavalier, leaning with both arms on the back of a chair, stands on the farther side of the table, looking at the lute-player. On the table, besides the music, are a tablet and a wine-glass. To the left is the chimney-piece. On the back wall hang two pictures; near them are a door and a chair. An "excellent and beautiful picture" (Sm.).

Signed, and dated 1675; canvas, 31 inches by 26 inches.

Engraved by D. J. Sluyter, J. W. Kaiser, and W. Steelink.

What appears to be an old copy—on canvas, 34 inches by 28 inches—is in the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 874; but it is very hard to pronounce definitely upon this picture, as it is glazed. It was in the—

*Sales.*—Julienne, Paris, March 30, 1767.
Choiseul, Paris, April 6, 1772.
Conti, Paris, April 8, 1777 (4500 francs, Langlier for the Empress Catherine II.).

*Sales.*—N. C. Hasselaar, Amsterdam, April 26, 1742, No. 11 (670 florins, De Roore for Lormier).
Willem Lormier, The Hague, July 4, 1763 (725 florins); Lormier, according to his store-room catalogue of December 1754, No. 297, had acquired it from Hasselaar (for 720 florins).
J. M. Quinkhard, Amsterdam, March 15, 1773, No. 2 (650 florins, Pothoven).
P. Locquet, Amsterdam, September 22, 1783, No. 64 (3850 florins, Van Dijk); Locquet had bought it (for 1500 florins).
J. H. van Heemskerk, The Hague, March 29, 1790, No. 14 (410 florins, Fouquet).
Claude Tolozan, Paris, February 23, 1801 (5100 francs).

In the collection of Six van Hillegom, Amsterdam, 1827 (Sm. valued it in 1833 at £550); sold in 1897 to Baron F. von Rothschild.

In the collection of the late Baron Ferdinand von Rothschild, Waddesdon Manor.

140*a*. **A Harpsichord-Player.**—A small picture.

*Sale.*—Jan Agges, Amsterdam, August 16, 1702 (Hoet, i. 67), No. 58 (60 florins).

140*b*. **A Room with a Music-Party.**

*Sale.*—Amsterdam, May 18, 1706 (Hoet, i. 94), No. 3 (206 florins).

140*c*. **A Trumpeter with an Officer.**

*Sale.*—Petronella de la Court, Amsterdam, October 19, 1707 (Hoet, i. 106), No. 28 (92 florins).

140*d*. **A Small Music-Party.**—A very good picture.

*Sale.*—The Hague, May 3, 1729 (Terw. 7), No. 74 (70 florins).

140*e*. **A Man singing, with Children.**—A small picture. Artistic in treatment.

*Sale.*—Amsterdam, March 2, 1734, No. 2.

140*f* and *g*. **An Officer at Music with a Lady.**—Two pendants, both remarkably good.
24½ inches by 20 inches.

*Sale.*—Amsterdam, October 1, 1738, No. 18 (140 florins) and No. 19 (200 florins).

140*h*. **A Young Lady at Music with a Gentleman.**
25 inches by 23 inches.

*Sale.*—Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 27), No. 202 (60 florins).

140*i*. **Three Children singing.**—A very good picture.
10 inches by 9½ inches.

*Sale.*—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 157), No. 17 (40 florins, Quinkhard).

140*j*. **A Lady playing the Lute.**

*Sale.*—Gabriel de la Faille and Adriana van der Kaa, The Hague, October 5, 1746, No. 39.

141. **A Music-Party.**—Four ladies and gentlemen at music in a room. Many accessories.
29 inches by 32½ inches.

*Sale.*—D. Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 240), No. 26 (405 florins, Dalens).

141*a*. **Four Persons at Music.**
43 inches by 38½ inches.

In the collection of Johannes Lubbeling, Amsterdam, 1752 (Hoet, ii. 518).

141*b*. **A Woman at Music with an Officer.**—A small picture.

*Sale.*—Amsterdam, June 5, 1754, No. 51.

141*c*. **A Lady at Music with a Gentleman.**
26 inches by 21 inches.

*Sale.*—Amsterdam, May 11, 1756, No. 62 (25 florins).

141*d*. **Three Persons at Music.**
30 inches by 30 inches.

*Sale.*—Pieter Testas, Amsterdam, March 29, 1757 (Terw. 171), No. 12 (71 florins, Metayer for Collijns).

142. **A Couple at Music.**—A gentleman at music with a lady in white satin. Accessories.
Canvas, 14 inches by 13 inches.

*Sale.*—Van Kretschmar, Amsterdam, March 29, 1757 (Terw. 172), No. 22 (110 florins, De Leth).

142*a*. **A Couple at Music.**—A lady in white satin and a seated gentleman.

*Sale.*—H. Wannaar and others, Amsterdam, May 17, 1757, No. 62.

142*b*. **A Music-Party.**—A masterpiece.
27 inches by 23 inches.

*Sale.*—G. Hoet, The Hague, August 25, 1760, No. 64 (195 florins, Yver).

142*c*. **A Lady at Music and an Officer.**—A lady in white satin holds a music-book. An officer gives her hints. A very good picture.

*Sale.*—J. A. Sichterman, Groningen, August 20, 1764, No. 151.

142*d*. **A Music-Party.**—Three persons at music. Among them is a lady in satin.
24 inches by 19½ inches.

*Sales.*—Pieter Testas, Amsterdam, March 29, 1757, No. 11 (60 florins, Leers).
Arnoud Leers, Amsterdam, May 19, 1767, No. 49 (35 florins).

142*e*. **A Gentleman at Music and a Lady in a Room.**
Canvas, 28 inches by 22 inches.

*Sale.*—J. A. van Kinschot, Delft, July 21, 1767 (Terw. 605), No. 2 (110 florins, Van Breemen).

143. **The Music-Lesson.**—A lady in a brown velvet jacket and a white satin skirt sits in profile to the left at a table, playing the lute. A gentleman behind her beats time with a violin-bow. A dog lies asleep on a chair. Very carefully painted. [Possibly identical with 130 (Chicago) and 146.]
Canvas, 25 inches by 20 inches.

*Sale.*—(Supplementary) B. Cronenburgh and others, Amsterdam, March 22, 1762, No. 11 (40 florins, Godon).
In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 554.

143*a*. **The Trumpeter.**—A good picture, with a trumpeter playing before his colonel. Many accessories.

*Sale.*—Middelburg, August 8, 1777, No. 121.

143*b*. **A Music-Party.**
Panel, 22½ inches by 30 inches.

*Sale.*—C. van Heemskerk, The Hague, November 18, 1783, No. 15 (23 florins).

143*c*. **Two Persons at Music.**

In the collection of Daniel Krig, Berlin, 1786 (Nicolai, ii. 840).

144. **A Merry Couple.**—A man playing music and a woman in a pleasant humour. Masterly and vigorous in style. [Pendant to 145.]
Canvas, 42½ inches by 33½ inches.

*Sale.*—Caspar van Citters, Rotterdam, July 1, 1811, No. 99.

145. **A Merry Couple.**—[Pendant to 144.]
Canvas, 42½ inches by 33½ inches.

*Sale.*—Caspar van Citters, Rotterdam, July 1, 1811, No. 100.

146. **The Music-Lesson.**—A lady in white satin with a yellow jacket trimmed with fur sits at a table, playing the lute. On the table is a music-book. Beside her is the master, who seems to be giving her a lesson. [Possibly identical with 130 (Chicago) and 143.]

Canvas, 24½ inches by 19½ inches.

*Sale.*—Rotterdam, August 3, 1811, No. 48 (195 florins, Gleym).

146*a*. **A Lady at Music.**—A richly dressed lady at music, with accessories.

*Sale.*—Amsterdam, April 14, 1813, No. 6 (7 florins)—presumably a copy, to judge from the low price.

147. **The Music-Lesson.**—A lady in a light brown velvet jacket trimmed with ribbons and a white satin skirt sits at a table with a blue velvet cover, on which lies an open music-book. She plays the lute. Beside her stands her master, holding a violin-bow. At the side a dog lies asleep on a blue velvet chair. One of Ter Borch's best works.

Canvas, 24½ inches by 19 inches.

*Sales.*—J. P. Wierman, Amsterdam, August 18, 1762, No. 34 (230 florins).
J. J. Brants, Amsterdam, April 20, 1813, No. 38 (275 florins, De Vries).

148. **A Lady singing.** Sm. 42.—In an interior a young lady is singing. A cavalier and a lady listen to the song.

*Sale.*—De la Hante, London, 1814, No. 42 (£189).

149. **A Lady at Music.**—A lady, seated in front of a harpsichord, plays the lute. A dog lies on a chair beside her.

Canvas, 9½ inches by 7 inches.

*Sale.*—B. Ocke, Leyden, April 21, 1817, No. 135 (75 florins, La Coste).

150. **A Couple at Music.**—In a handsome room a lady in a rich Spanish costume of velvet and silk sits on an antique chair at a table, singing. She holds out a piece of cake to a greyhound, to make it dance. A gentleman accompanies her on the lute. A good and piquant composition, the value of which is enhanced by the beauty of the colour and the accurate drawing.

Canvas, 14 inches by 11 inches.

*Sale.*—B. Ocke, Leyden, April 21, 1817, No. 136 (113 florins, Ocke).

150*a*. **A Music-Party.**

*Sale.*—Amsterdam, July 16, 1819, No. 232 (300 florins, Brondgeest).

150*b*. **A Music-Party.**

*Sale.*—Amsterdam, November 16, 1819, No. 79 (154 florins, Vinkeles).

151. **A Music-Party.**—A girl in black sits at a harpsichord. In front beside her is a man playing the 'cello. Farther back another man is playing the violin. A man-servant brings wood and turf into the room. The whole is carefully executed in a manner worthy of the master.

Panel, 13½ inches by 16½ inches.

*Sale.*—C. E. E. Baron Collot d'Escury, Leeuwaarden, October 17, 1831, No. 4.

151*a*. **A Gentleman at Music and a Lady.**
Panel, 10 inches by 8 inches.

*Sale.*—Amsterdam, April 1, 1833, No. 173 (46 florins, Chaplin).

152. **A Gentleman with a Lady singing.** Sm. 25.—A young lady in a blue jacket bordered with ermine and a white satin skirt sits on the left, facing the spectator. She sings to the accompaniment of her lute. She looks at a cavalier who sits on a table, listening. On the table, which is covered with a Turkey carpet, are a music-book and a watch.

Panel, about 16 inches by 14 inches.

Exhibited at the British Institution, London, 1832; and at the Royal Academy Winter Exhibition, London, 1876, No. 81.

In the collection of L. Lormier, Rotterdam; bought from her (for 160 florins) by her brother W. Lormier, who owned it in 1752 (Hoet, ii. 442); it was in his store-room catalogue of December 1754, No. 296.

*Sale.*—W. Lormier, The Hague, July 4, 1763 (480 florins).

In the D'Arveley collection—*see* Buchanan, i. 244.

*Sales.*—C. A. de Calonne, Paris, April 21, 1788 (2001 francs, bought in).
Calonne, London, March 23, 1795, No. 32 of the fourth day (£73 : 10s.).

In the collection of William Wells, Redleaf, 1833 (Sm.).

153. **The Music-Lesson.**—A lady, dressed in satin and fur, sits on the right at a table, playing the lute. On the table are a music-rest and a viola. Behind the lady stands the music-master, beating time. On the left a dog lies asleep on an easy-chair. In the background is an open door. Very delicate and careful execution.

Signed close to the door with the monogram; canvas, 9½ inches by 7½ inches.

Exhibited at Cologne, 1840, No. 153.

*Sale.*—J. G. Riedinger, Cologne, July 19, 1841, No. 75.

154. **The Music-Lesson.**—In a handsome room a young lady in a white satin dress trimmed with silver embroidery and a brown velvet jacket sits at a table, playing the mandoline. Beside her stands a gentleman. In the left foreground a lap-dog lies on a chair. Accessories. Careful execution.

Canvas, 22 inches by 20 inches.

*Sale.*—J. A. Toe Laer, Amsterdam, July 28, 1841, No. 28 (600 florins, Croockewit).

155. **A Music-Party on a Terrace.** Sm. Suppl. 24.—A company of ladies and gentlemen—supposed to represent the English Royal family of the period—are assembled round a table in the centre. A well-dressed lady sits playing a lute. Another lady, seated on the opposite side with a sheet of music in front of her, is preparing to sing. Near her a gentleman offers a glass of wine to a lady. In the immediate foreground a young

gentleman sings from a sheet of music. At the end of the garden a lady comes forward with a dish of fruit. In front stands a wine-cooler, at which a dog is drinking.

Canvas, 29 inches by 33 inches.

Described by Sm. in 1842 from the catalogue of the collection of the Duke of Brunswick ; not now in the Brunswick Gallery.

155*a*. **A Fair Woman singing with her Music-Master.**

In the Von Landauer collection, Stuttgart, 1862 (Parthey, ii. 625).

*Sale*.—(Possibly) Faber, Stuttgart, April 28, 1870, No. 111—on panel, 9½ inches by 8 inches.

156. **A Music-Party.**—In the right foreground sits a young man, facing the spectator. Behind him is a group of ladies at music ; a fashionably dressed man listens to them. On the left sit a couple with a child. At the back a man-servant is pouring out drink at a table set with glasses. The rich costumes, the gentlemen mostly wearing hats and lace collars, the imposing appearance of the hall adorned with pictures, and the admirable arrangement of the various groups, make this carefully painted picture an artistic creation which is of interest for the history of manners.

Canvas, 30 inches by 36 inches.

*Sale*.—Fürstenberg and others, Cologne, August 6, 1877, No. 108.

157. **A Lady playing the Mandoline.**—A young lady, seated in profile at a table covered with a Turkey carpet, sings and accompanies herself on the lute. Her fair hair is carefully smoothed down, except for some unruly curls on the brow and on the temples. In her ear is a pearl. She wears a velvet bodice over a red skirt ; a blue coat completes the costume and harmonises with the varying red shades of the bodice and the chair. On the back of this good picture is a cutting from a feuilleton by Jules Janin in the *Journal des Débats*, praising the wonderful art of Ter Borch.

Panel, 8½ inches by 8 inches.

*Sale*.—Prince Demidoff, San Donato, March 15, 1880, No. 1049 (6300 francs).

158. **A BOY CLEANING HIS DOG'S COAT.** Sm. 56.—A boy with long hair sits on a low chair in a homely room, cleaning his dog's coat from vermin. On a chopping-block to the left lie writing materials and a book. A light hat is on a small bench in front. The bare walls are broken on the left by a window-recess.

Signed on the left at foot with the monogram ; canvas on panel, 14 inches by 10½ inches.

Copies are recorded—

1. In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 577—on panel, 14½ inches by 11 inches ; from the Van der Hoop collection.
2. In the Schloss, Schwerin, 1836 (Parthey, ii. 627)—on canvas, 15 inches by 12 inches.

3. *Sales.*—J. F. d'Orvielle, Amsterdam, July 15, 1705 (Hoet, i. 83), No. 42 (140 florins).
M. Watering, Amsterdam, September 9, 1813, No. 45 (96 florins, Mijburg)—attributed to C. Netscher.
S. M. de Boer, Amsterdam, April 15, 1840, No. 66 (170 florins, Brondgeest).
4. *Sale.*—M. Vogrich of Weimar, Berlin, November 22, 1904, No. 91—a copy in reverse, attributed to Mieris.

Lithographed by L. Quaglio and V. Leng.
In the Düsseldorf Gallery, transferred to Mannheim in 1730, No. 156.
In the Mannheim Gallery, 1756, No. 115.
In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 389.

158*a*. **A Boy with a Dish at which a Dog jumps up.**

*Sale.*—W. van Haansbergen, The Hague, June 19, 1755, No. 69 (9 florins, Wannaar).

158*b*. **A Boy with a Dog.**
12 inches by 8½ inches.

*Sale.*—Amsterdam, September 26, 1763, No. 62.

159. **The Pet Dog.** Sm. 24.—A comely young woman sits on a chair, with a little dog in her lap. She wears a black velvet jacket lined with white fur and a green petticoat. Beside her is a spinning-wheel.

Panel, 13½ inches by 10½ inches.

*Sale.*—Jan Tak, Soeterwoude, near Leyden, September 5, 1781 (530 florins).

159*a*. **A Lady with a Bunch of Roses.** Sm. 66.—A lady, seen in full face, sits leaning on a table. She has a single rose in one hand and a bunch of roses in the other. On the table are a jewel-case, a candlestick, and some ornaments. In front of the table is a chair, with a mantle hanging over the back.

The original is lost. Described by Sm. (1833) from an engraving by R. Gallard, entitled "La Soucieuse Hollandoise."

160. **THE LOVERS (or, Lady pouring Wine).** Sm. Suppl. 22.—Half-length. A young lady in a scarlet jacket sits in profile, pouring out a glass of wine from a silver jug. On the opposite side of the table sits a young man in a dark costume with a large hat, who is filling his pipe. Behind them an old woman approaches the table to offer a dish of eatables. Waagen describes it as "a good picture in very bad condition" (iv. 297).

Canvas, 13½ inches by 10 inches. [Panel, 13 inches by 10½ inches, according to the New York catalogue.—*Translator.*]

[Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 129.—*Translator.*]

*Sales.*—P. Locquet, Amsterdam, September 22, 1783, No. 358 (51 florins, Beekman).
J. Goll van Franckenstein, Amsterdam, July 1, 1833 (810 florins, J. Woodin). Sm. regards this as a replica, but it may very well have been the original.

In the Van Loon collection, Amsterdam, 1842 (Sm.).

In the collection of John Walter, Bearwood, 1857 (Waagen, iv. 297).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 46. According to him, it was shown in the Royal Academy Winter Exhibition, London, 1882, but the catalogue does not mention it.

*Sale.*—E. Kums, Antwerp, May 17, 1898, No. 131 (21,000 francs, Sedelmeyer).

In the possession of the Paris dealer C. Sedelmeyer.

In the collection of M. C. D. Borden, New York.

161. **A SOLDIER OFFERING MONEY TO A YOUNG WOMAN.** Sm. 28.—A cavalier and a lady sit in a well-furnished room. The portly cavalier, on the right, has long hair and is well dressed in a buff jerkin with yellow silk sleeves, a cuirass, grey breeches, and large leather boots with wide tops and spurs. He wears a sword, and his hat lies on the floor behind him. He sits with his feet well apart in the centre of the room, holding a purse on his knee with his left hand and holding out his right hand with some money to the young woman who sits on the left, facing him, with her right elbow resting on a table. She wears a dark green jacket trimmed with ermine, and a white satin skirt, and holds a wine-glass in her right hand and a silver jug in her left. She looks thoughtfully at the coins. On the table, which has a red cover, are a dish of fruit and a richly decorated silver plate of sweetmeats. To the left, behind the table, is a tall chimney-piece with pilasters. In the background are a curtained bed and a chair. A good and very attractive picture.

Canvas, 26½ inches by 22 inches.

Engraved by Audouin in the *Musée Français.*

A copy is in the collection of the Duke of Buccleuch, Dalkeith Palace.

Other copies occurred in the—

*Sales.*—G. Vogel, Rotterdam, July 3, 1755, No. 47—17½ inches by 14 inches.

Amsterdam, January 20, 1772, No. 29 (5 florins 5, Veeling).

N. Albrechts and others, Amsterdam, May 11, 1772, No. 108 (12 florins, Uiterlimmingen)—canvas, 30½ inches by 21½ inches.

*Sales.*—Van der Vucht, Amsterdam, April 27, 1745, No. 15 (440 florins, Schouman).

J. van der Linden van Slingeland, Dordrecht, August 22, 1785 (Hoet, ii. 492), No. 431 (2635 florins, Fouquet).

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1903 catalogue, No. 2587; valued by the experts in 1816 (at 3600 francs; Sm. valued it at £600 in 1833).

162. **TWO COUPLES (or, La Fiancée).** Sm. 39.—An interior. A middle-aged woman sits on a chair, turned to the right, with her hands in her lap. She wears a light silk dress and a dark velvet jacket trimmed with fur. She looks with a smile at a man with long curls who sits farther back, opposite to her, and offers her a half-filled wine-glass with his right hand. Beside him stands a young lady in a light satin

dress trimmed with gold embroidery; her hands are clasped. Behind the elder lady stands a youth in grey, who holds up a straw-covered bottle and pours out a glass of wine. To the right are a chest and a large bed. To the left are a door and a toilet-table. On the back wall hangs a map. [Cf. the replica 163.]

Signed on the left at foot with the monogram and an illegible date; panel, 31½ inches by 28 inches.

*Sales.*—Helsleuter (? Van Eyl Sluyter), Paris, January 25, 1802 (2051 francs).

Cardinal Fesch, Rome, March 17, 1845, No. 239—No. 201 in the 1841 catalogue.

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris; Dutuit bequest, 1907 catalogue, No. 931.

163. **TWO COUPLES (or, The Social Party).** Sm. Suppl. 11. —A replica of 162 (Paris), with some variations. At the feet of the seated lady lies a little spaniel. The curtains are of darker material. There is no map on the back wall.

Signed in full on the chair at foot, and dated 1658; canvas, 31 inches by 29½ inches.

In the Palace, Schwerin, 1792 catalogue, p. 83, No. 46.

In the Palace, Ludwigslust, 1821 catalogue, No. 13; it was there in 1842 (Sm.).

In the Schwerin Museum, 1882 catalogue, No. 1011.

163*a*. **An Officer in Love.**—An officer in love coming from the camp. Very well and cleverly painted.

34 inches by 32 inches.

*Sale.*—Johan van der Hulk, Dordrecht, April 23, 1720 (Hoet, i. 249), No. 15 (245 florins).

164. **The Leave-Taking.**—An interior. An elegant lady in white satin, of whom a cavalry officer with a buff coat and a cuirass takes a tender leave. Farther back two women and a man sit or stand at a table with a cover, on which lie various objects. Uncommonly fine, and one of the master's best works.

Canvas, 30 inches by 26½ inches.

*Sale.*—J. van der Marck, Amsterdam, August 25, 1773, No. 326 (112 florins, Hope).

165. **A Woman and a Cavalier.**—A woman seated, holding a wine-glass, and a cavalier who wishes to embrace her, beside a table on which stands a pewter pot. Delicately and carefully treated.

Panel, 10 inches by 9½ inches.

*Sale.*—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 435 (75 florins, Delfos).

166. **A Flirtation.**—A young gentleman flirting with a graceful young lady. To hide her confusion, she bends her face down to a wine-glass full of wine. She holds a jug in her right hand. In the background is an old man asleep. Half-length.

Panel, 12 inches by 9½ inches.

*Sale.*—Ruelens, Brussels, April 17, 1883, No. 269 (320 francs).

167. **THE LETTER.** Sm. 14.—A fair-haired lady, in a black dress with a red jacket and a bluish-grey bodice adorned with pearls and gold, sits at a table writing a letter. Beside her is an inkpot. A Turkey carpet covers part of the table. At the back is a bed. Half-length.

Panel, 15 inches by 12 inches.

Engraved by Pruneau in the Choiseul Gallery.

There are copies—

1. Panel, 17½ inches by 13½ inches. In the Imperial Gallery, Vienna, 1907 catalogue, No. 1365; according to Engerth, it was sent from Brussels to Vienna in 1651, and it has certainly been there since 1783. [Cf. 180.]
2. Panel, 17 inches by 14 inches; mentioned by Waagen, ii. 183 (1854).
   Exhibited at the Grafton Galleries, London, 1911, No. 78.
   In the collection of the Baron Verstolk van Soelen, The Hague, 1833 (Sm.); sold in 1846 to Baring.
   In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 114.
3. Canvas. In the Schloss Altstadt, Kassel, No. 190, in 1783.

Other versions, which may or may not have been identical with the original, with one of the copies noted, or with one another, occurred—

1. *Sale.*—Amsterdam, April 9, 1783, No. 60—canvas, 14 inches by 13 inches.
2. *Sale.*—Amsterdam, June 10, 1789, No. 20 (90 florins, with "A Woman drinking," Coclers): the pendant (*see* 96) was on canvas, 14 inches by 11 inches.
3. *Sales.*—B. de Bosch, Amsterdam, March 10, 1817, No. 3 (192 florins)—panel, 15 inches by 13 inches.
   Walsh Porter, London, 1810 (£93 : 9s.).

*Sale.*—Duc de Choiseul, Paris, April 6, 1772, No. 29 (500 francs).

In the collection of Six van Hillegom, Amsterdam, No. 142; it was there in 1833 (Sm.).

168. **A YOUNG LADY READING.** Sm. 47.—Three-quarter length. A fair-haired young lady in black silk, with a hood of the same material, sits in profile to the left at a table, reading a letter which she holds in both hands. On the table, which has a red cover, are a gold salver and ewer and a silver candlestick. On the back wall hangs a map inscribed (in capitals) "Nova et acurata totius Evropæ tab." To the right is the chimney-piece. In an "exquisite style of painting" (Sm.).

Canvas, 17½ inches by 15½ inches.

Exhibited at Berlin, 1906, No. 139.

*Sales.*—P. van der Santheuvel, Dordrecht, July 23, 1810, No. 56.
P. van der Santheuvel and J. van Strij, Dordrecht, April 24, 1816, No. 115.

Imported into England by the London dealer Woodin, 1816.

*Sale.*—Robert Hamilton, London, 1832 (£49 : 7s.).

In the collection of Richard Winstanley, 1833 (Sm.).

*Sales.*—R. Winstanley, London, 1850 (£96 : 12s.).
C. H. T. Hawkins, London, May 11, 1896 (£1155, Agnew).
(Possibly) W. R. Williams and others, London, November 28, 1903 (£1365, Agnew)—but it is uncertain whether this was not a different picture.

In the possession of the London dealers T. Agnew and Son.
In the collection of Oscar Huldschinsky, Berlin.

169. **CURIOSITY.** Sm. 6, and Suppl. 3.—In a large and handsome Dutch room a lady sits writing a letter at a table with a purple velvet cover. She wears a dark blue jacket trimmed with ermine and has a black and white kerchief on her head. Behind her a young maid-servant stands leaning over the back of her chair, to see what she is writing. An elegant young lady stands near the tall chimney-piece, above which hangs a picture; she is in white satin with a pink bodice. In front a spaniel sits on an arm-chair with a red velvet cushion. An antique chandelier hangs from the ceiling. A "capital production of the highest excellence" (Sm.).

Canvas, 29 inches by 23½ inches.

Exhibited with the collection of the Duchesse de Berry, London, 1834, for private sale (priced at £800).

*Sales.*—Gaillard de Gagny, Paris, March 29, 1762, No. 15 (3600 francs) —*see* Ch. Blanc, i. 110.
La Live de Jully, Paris, March 5, 1770 (10,000 francs).
Randon de Boisset, Paris, February 3, 1777, No. 52 (10,000 francs, Le Brun)—*see* Ch. Blanc, i. 354.
Robit, Paris, May 21, 1801 (9000 francs, Bonnemaison)—*see* Ch. Blanc, ii. 195.
Duchesse de Berry, Paris, April 4, 1837, No. 2 (15,200 francs, Count von Mecklenburg, or Prince Demidoff).

In the collection of Baroness Mathilde von Rothschild, Frankfort-on-Main.

170. **A Party of Four Persons.**—To the right stands a lady in white satin. In front sits another lady in a brown velvet jacket trimmed with fur; she holds a letter, to which a gentleman beside her on the left is pointing, while another gentleman looks on. There is scarcely any local colour. A distinctly good picture, although it cannot be definitely judged because it is glazed.

*Sale.*—(Possibly) J. C. Pruyssenaar and others, Amsterdam, February 27, 1804, No. 3 (255 francs, Josi)—on canvas, 28 inches by 24 inches.

In the collection of Count Potocky, Cracow.

171. **A YOUNG GIRL READING A LETTER ALOUD TO A WOMAN.** Sm. 29.—Full length. In a handsome room an elderly woman in a dark blue velvet jacket trimmed with ermine, sits at a table. She has a pen in her left hand, and leans her head on her right hand. Paper lies in front of her. She has interrupted her writing to listen to her daughter, who stands at the table opposite to her and reads aloud from a paper which she holds. The daughter is in white satin with a blue jacket. A page approaches the daughter with a broad gold salver and ewer. A dog lies asleep on a velvet stool in front. To the right is a chair. Behind the page is a big arm-chair. In the right-hand wall is

a window. A brass chandelier hangs from the ceiling. An exceptionally good picture.

Canvas, 32 inches by 26½ inches.

Exhibited at the British Institution, London, 1826; and at the Royal Academy Winter Exhibition, London, 1884, No. 122.

*Sales.*—Beaujon, Paris, April 25, 1787 (4605 francs).
Jan Gildemeester, Amsterdam, June 11, 1800, No. 28 (5000 florins, Ouderkerk de Vries).
(Possibly) Lady Holderness, London, March 6, 1802 (£325 : 10s., Woodburn); it is uncertain whether this was the same picture.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 40; it was in the Royal collection, 1833 (Sm.).

172. **A LADY READING A LETTER.** Sm. 15, and Suppl. 14.—A fair-haired young lady, almost in profile to the right, sits at a table, on which she rests her arms, and reads a letter which she holds in both hands. She wears a yellow jacket trimmed with white fur and a red dress. A Turkey carpet is pushed back to the right side of the table. Behind the lady is a four-fold screen, above which is seen the top of a canopied bed. In the left foreground, beside the lady, is a basket with a white drapery hanging over the edge. "A beautiful example of the master" (Sm.). [Pendant to 180.]

Canvas on panel [canvas, according to Mr. D. S. MacColl], 17 inches by 12½ inches.

Exhibited at the British Institution, London, 1815; and at the Royal Academy Winter Exhibition, London, 1893, No. 69.

*Sales.*—Blondel de Gagny, Paris, December 10, 1776, No. 72 (3902 francs, with 180)—*see* Ch. Blanc, i. 335.
Poullain, Paris, March 15, 1780 (4550 francs, Le Brun).
Proley, Paris, 1787 (6000 francs).
Robit, Paris, May 21, 1801, Bryan's catalogue, No. 45 (6750 francs).
George Hibbert, London, 1829 (£367 : 10s.).
Sir Simon Clarke, London, 1840 (£425 : 15s., J. Nieuwenhuys).

In the Casimir Périer collection, Paris, 1842 (Sm.).

[*Sale.*—Casimir Périer, London, May 5, 1848 (£642, Lord Hertford).—*Translator.*]

In the collection of the Marquess of Hertford.

In the Wallace Collection, London, 1908 catalogue, No. 236.

173. **A TRUMPETER DELIVERING A LETTER TO A LADY.** Sm. 55.—A trumpeter hands a letter to a lady, in a white satin dress and a red jacket trimmed with fur, who stands beside a table. Near her stands a maid-servant, with an inquisitive look, who is putting on the table a silver salver and ewer. A candlestick, a mirror, and a toilet-box are on the table. On a stool in front lies a dog. At the back is a bed. "An excellent picture, possessing extraordinary breadth and effect."

Panel, 22 inches by 18½ inches.

There are copies—

1. Panel, 22 inches by 19 inches.
   Exhibited at the Royal Academy Winter Exhibition, London, 1908, No. 39.
   In the collection of A. P. Heywood Lonsdale, Shavington.

2. *Sale.*—P. Roelfsema and others, Groningen, June 22, 1863, No. 81 (in the second anteroom).

Engraved in mezzotint by W. Vaillant; lithographed by Quaglio and Wölffle.
In the Electoral Gallery, Munich.
In the Schleissheim Gallery, 1775, No. 754.
In the Residenz, Munich, 1799, No. 732.
In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 388.

174. **The Message.**—In the centre of a room a young lady, seen almost from the back, stands reading a letter which she has taken from a page standing in the left middle distance. She wears a white satin dress, a bodice with dark stripes, and a black cape; her elaborately dressed hair is adorned with a ribbon. The page has his hair cut short and wears over his simple boyish costume a long shoulder-cape covering his left arm; he holds his large felt hat under his right arm. In the right foreground, beside the lady, is a table with a long Turkey carpet, on which are a drapery, a mirror, a candlestick, and a box. Between the lady and the page is an arm-chair. In the background is a canopied bed. On the wall to the left is a picture. A very clever and delicate picture.

25½ inches by 20 inches.

*Sales.*—J. Palthe, Leyden, March 20, 1770, No. 9 (66 florins, Janssen for Dr. Tak)—canvas on panel.
P. van Spijk, Leyden, April 23, 1781, No. 102.
J. van der Maas and the widow of P. van Spijk, Rotterdam, June 30, 1783, No. 136 (34 florins, Brouw).
Amsterdam, April 1, 1833, No. 172 (295 florins)—canvas.

In the collection of the Comte de Greffulhe, Paris; see *Gazette des Beaux-Arts*, 1877, i. p. 3.

175. **THE MESSENGER (or, The Interesting Letter).** Sm. 33, and Suppl. 10.—A young lady, wearing a white satin gown trimmed with dark ribbon, a yellow bodice and a dark cap, sits at a table with a red cover, and reads a letter brought by an old peasant. He stands at an open door on the left; he wears a grey smock, carries a black leather wallet on his back, and holds his hat and stick in his left hand. On the table are a Delft mug, a candlestick, a shallow dish, and a metal bowl. In the background a mulatto woman draws back the red curtains of a bed. [Compare 179.]

Canvas, 24 inches by 23 inches.

There are copies:—

1. Panel, 23½ inches by 19 inches; *see* Sm. Suppl. 10.
   Lithographed by Huot as a Metsu.
   *Sale.*—La Vallière, Paris, 1781 (702 francs, Paillet for the Hermitage).
   In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 873.
2. Panel, 25 inches by 20½ inches.
   In the Gotha Museum, No. 295.
3. *Sale.*—Amsterdam, January 19, 1778, No. 62.
4. Panel, 18 inches by 13½ inches. [The lady wears a blue velvet jacket bordered with ermine, a grey skirt, and a large cap on her fair curls; *see* Sm. 33.]

*Sales.*—Durney, Paris, June 21, 1797 (2401 francs).
General Verdier, Paris, 1816 (9500 francs).

Engraved by Romanet, in the "Le Brun Gallery"; etched by Rajon.

*Sales.*—Abbé de Gévigney, Paris, December 1, 1779 (900 francs).
Le Brun, Paris, September 29, 1806.
R. de Saint-Victor, Paris, November 26, 1822 (2860 francs, T. Emmerson).

In the collection of Richard Foster, Clewer Manor.

*Sales.*—C. Sedelmeyer, Vienna, December 20, 1872, No. 156 (8050 florins).
Baron de Beurnonville, Paris, May 9, 1881, No. 521 (4500 francs).

In the possession of the Paris dealer Otto Mündler.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 215.

In the possession of the Paris dealer F. Kleinberger.

In the possession of the late Adolphe Schloss, Paris.

176. **THE MESSAGE.** Sm. Suppl. 21.—In the middle of a room a fair young woman, seen almost from the back, stands reading a letter brought her by a young man-servant who stands on the right behind the table. The lady wears a white satin gown, a striped bodice, and a dark cape; she has ribbon twined in her hair, and a string of pearls round her neck. The man-servant, whose curls fall on his shoulders, has a plain costume with a white collar, and holds his hat under his right arm. In the right foreground is the table with a large-patterned cloth, on which lies an open book. To the left is a chair. On the grey wall behind the servant, near a door which is plainly visible, hangs the portrait of a gentleman. Above a grey canopied bed, standing by the wall, hang two landscapes. "Of superlative quality" (Sm.).

Signed in full on the moulding between the legs of the chair; canvas, 28 inches by 21½ inches.

The figure of the young lady occurs again in 45 (Dresden) and 186 (Amsterdam).

Engraved by Henriquez and Mossoloff; lithographed by Huot.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 872; it was there in 1842 (Sm., who notes that the description corresponds with 183).

176*a*. **A Young Lady reading.**

*Sale.*—Amsterdam, May 18, 1707, No. 11 (52 florins).

176*b*. **A Lady writing a Letter.**

*Sale.*—Amsterdam, June 4, 1727 (Hoet, i. 317), No. 23 (102 florins).

176*c*. **A Girl seated with a Letter in her Hand.**—Uncommonly spirited and carefully rendered.

12 inches by 9 inches.

*Sale.*—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 486), No. 88 (91 florins).

176*d*. **The Lady writing a Letter.**—A lady sits writing a letter. Behind her is a soldier awaiting the answer.

19 inches by 16 inches.

*Sale.*—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 226), No. 20 (90 florins).

176*e*. **Interior with a Lady, to whom a Messenger has brought a Letter.**—Many accessories.

*Sale.*—Seb. Heemskerk, Amsterdam, March 31, 1749 (125 florins).

176*f*. **A Lady handing a Letter to a Maid-Servant.**

*Sale.*—C. Troost, S. Arensklauw, and others, Amsterdam, March 16, 1750, No. 14.

176*g*. **A Lady reading, and a Man-Servant.**—A lady sits at a table, reading. A man-servant brings her a large dish.

18½ inches by 14½ inches.

*Sale.*—Wannaar and others, Amsterdam, May 17, 1757, No. 20.

177. **A Gentleman reading a Letter, and a Lady.**—A gentleman sits at a table, holding a letter in his left hand, while his right rests on his knee. Opposite the gentleman stands a lady wearing a black cloak over a white satin gown.

Canvas, 40½ inches by 38½ inches.

*Sale.*—Tolling, Amsterdam, November 21, 1768 (Terw. 686), No. 7—but No. 2 of the original catalogue—(15 florins, Quinkhard).

177*a*. **A Lady writing a Letter in a Room.**

*Sale.*—J. M. Cok, Amsterdam, December 16, 1771, No. 180 (1 florin)—presumably a copy, to judge from the price.

178. **A Lady holding a Letter.** Sm. 12.—A lady, in a white satin gown embroidered in gold, a black silk kerchief and a light cap, sits at a table, drinking a glass of wine and holding a letter in her right hand. On the table, which is partly covered with a Turkey carpet, are a china jug and a silver candlestick. In the background is the chimney-piece, almost hidden by a screen. [Pendant to 81. Compare 85.]

Panel, 14 inches by 12 inches [the dimensions of the pendant in the Choiseul sale].

A replica—panel, 14½ inches by 13 inches—described by Sm. (Suppl. 7) as "of unquestionable originality and also of fine quality," was in the collection of Count Koucheleff Besborodko, St. Petersburg, 1842; a pendant to the copy mentioned under 79.

Engraved by Chevillet as "La Santé Portée."

*Sales.*—Seb. Heemskerk, Amsterdam, March 31, 1749 (Hoet, ii. 233), No. 3 (311 florins).

Choiseul, Paris, April 6, 1772, No. 27 (3101 francs, with pendant).

179. **A Lady reading, a Messenger, and a Maid-Servant.**—A lady in white satin sits at a table, reading a letter brought her by a messenger, who awaits the reply. On the table are a silver dish, a beer-jug, a silver candlestick, and a silver bowl. Behind the table a maid-servant is making the bed. Apparently the same composition as 175 (Schloss).

Panel, 25½ inches by 21½ inches.

*Sale.*—A. Palthe, Spaarndam, August 10, 1774, No. 3 (75 florins, Fouquet).

179*a*. **A Lady reading, and a Man-Servant.**—A lady sits reading a letter brought her by a man-servant.

10 inches by 8 inches.

*Sale.*—Van der Land, Amsterdam, May 22, 1776, No. 15.

180. **A Lady writing a Letter, and a Maid-Servant.** Sm. 16. —A lady sits at a table, writing a letter, for which her maid-servant stands waiting beside her. [Pendant to 172.]

Canvas, 17 inches by 12½ inches [dimensions of the pendant].

A similar work, on panel, mentioned by Sm. as in the Vienna Gallery, 1833, is a copy (*see* 167).

*Sales.*—Blondel de Gagny, Paris, December 10, 1776, No. 272 (3902 francs, with pendant, 172)—*see* Ch. Blanc, i. 335.

Poullain, March 15, 1780 (630 francs, Ménageot)—*see* Ch. Blanc, ii. 9. Sm. inferred from the low price that it was either a copy or a very indifferent picture.

181. **A Girl writing.**—A young girl sits writing at a table, covered with a fine embroidered cloth which is partly pushed back. Very good brushwork.

15½ inches by 11 inches.

*Sale.*—G. H. Trochel and others, Amsterdam, May 11, 1801, No. 87 (205 florins, B. de Bosch).

181*a*. **A Lady in Furs writing.**—She leans on a table.

Canvas, 16 inches by 12½ inches.

In the collection of the University of Göttingen, 1805 (Parthey, ii. 627), but no longer there.

182. **A Trumpeter handing a Letter to a Lady.**—In a handsome room an elegant lady, wearing a red jacket trimmed with fur and a white satin gown, stands at her toilet-table. A trumpeter hands her a letter. Behind the lady stand a maid-servant holding a silver salver and a negro who awaits her orders. A fine composition and delicate brushwork.

Canvas, 30½ inches by 31½ inches.

*Sale.*—D. Mansveld, Amsterdam, August 13, 1806, No. 5 (161 florins).

182*a*. **A Girl writing a Letter.**—In a room. Well painted and drawn.

*Sale.*—Amsterdam, August 17, 1818, No. 14 (25 florins 10, Van Yperen).

183. **The Message.** Sm. 59, and Suppl. 20.—In a handsome room a lady in white satin, with her back to the spectator, stands reading a letter. A page stands near awaiting her answer. The picture corresponds in part with 186 (Rijksmuseum). [Compare 176.]

Canvas on panel, 22 inches by 16½ inches.

*Sales.*—G. Muller, Amsterdam, April 2, 1827, No. 68 (1200 florins, Nieuwenhuys).
Nieuwenhuys, London, 1833 (£127 : 1s.).

183*a*. **The Letter.**—A fine composition ; good colouring.

*Sale.*—Ant. Sils, Antwerp, March 21, 1882, No. 90.

183*b*. **A Man seated at a Table, writing a Letter.**
17 inches by 13 inches.

*Sale.*—London, May 13, 1893, No. 89.

183*c*. **A Lady handing a Letter to a Maid-Servant.**—A lady in a grey jacket sits with a dog in her lap. She hands a letter to a maid-servant standing beside her.

Panel, 13 inches by 12 inches.

*Sales.*—London, December 3, 1904, No. 112 (£1680, Willis).
W. J. Farrer and others, London, March 16, 1907, No. 120 (£168, Gloucester).

183*d*. **A Lady reading a Letter.**—A lady sits reading a letter. In front of her stands a man with a stick.

Canvas, 20½ inches by 17½ inches.

*Sales.*—H. van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 157), No. 16 (255 florins, De Bosch).
Abraham van Twist and others, Amsterdam, September 11, 1822, No. 102*.
J. Roelofs, Amsterdam, March 8, 1824, No. 149 (23 florins).
Sir Robert Loder, Bart., London, May 29, 1908, No. 536 (£21, Glen).

184. **A Lady reading a Letter, and a Messenger.** Sm. 45.—A young lady sits leaning her right arm on a table and reading a letter which a messenger has brought her. The messenger stands on the opposite side of the table, awaiting her answer. The lady wears a bright blue velvet jacket bordered with ermine, a grey skirt braided with black velvet, and a loose white cap. On the table are a mirror and other articles of the toilet. In the background is the hearth.

The original has disappeared.

Described from a copy—on panel, 20 inches by 14½ inches—in the Lyons Museum, 1903 catalogue, No. 188, which came from the Eynard collection, Paris, in 1821.

Sm. describes a "very excellent picture"—on canvas, 18 inches by 14 inches—as purchased from Eynard and in the Lyons Museum, 1833 (and as worth £420).

185. **A Lady writing a Letter (or, The Suspicious Lover).**—A lady, facing the spectator, sits at a table writing. On the table are a candlestick, an inkpot, and a sheet of paper. Behind her is a young man who looks over her shoulder at what she is writing. He holds his hat in both hands. To the left is a chair. To the right is a half-opened door.

The original has disappeared.

Described from an engraving by V. M. Picot after a picture which he had in his possession in London, 1784.

186. **PATERNAL ADVICE.** Sm. 4.—In the left foreground stands a young lady with her back to the spectator. She wears a white satin gown braided up the middle of the back with dark ribbon, and a black cape round her shoulders. Her fair hair is elaborately dressed and intertwined with ribbon. On the right an officer sits in profile to the left in a red easy-chair, raising his right hand to emphasise what he is saying to the young lady. He holds his plumed hat on his right leg, which is crossed over the other. He has long curls, and wears a white doublet embroidered with silver on the sleeves, under a buff coat; at his side hangs his sword. Beside him to the left, facing the spectator, sits a lady in black, with a black cap from under which a few curls escape. She is drinking from a wine-glass which she holds in her right hand. In the right background is a door. To the left is a tall canopied bed. In front of it, to the left, is a toilet-table with a red cloth, on which are a candlestick, a metal bowl, a powder-puff, a mirror, two letters, and a piece of ribbon. In front of the table is a red easy-chair. To the right stands a dog. By far the best version of this composition, and the one which has an unquestioned claim to be regarded as an original.

Canvas, 28 inches by 29 inches.

A copy by C. Netscher—dated 1655; on panel, 31½ inches by 26 inches—is in the Gotha Museum, 1890 catalogue, No. 298; *see* Netscher 102.

Two other copies are in private collections in Paris and Frankfort.

The figure of the young lady occurs again in 45 (Dresden) and 176 (St. Petersburg).

Engraved by J. C. Bendorp and W. Unger; engraved in mezzotint by Vaillant; lithographed by A. Moll and Wildt.

In the collection of W. Lormier, The Hague, 1752 (Hoet, ii. 442); according to his store-room catalogue of December 1754, No. 295, he had bought it from D. Ietswaart (for 450 florins).

*Sale.*—W. Lormier, The Hague, July 4, 1763 (825 florins).

In the collection of A. L. van Heteren, The Hague, bought for the Rijksmuseum in 1809; it was there in 1833 (Sm., who valued it at £630).

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 642 (old No. 570).

187. **PATERNAL ADVICE.**—A replica of 186 (Amsterdam). The dog is omitted. [Cf. 57*a*.]

Canvas, 28 inches by 24 inches.

Engraved by Wille.

In the Giustiniani collection before 1815.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 791.

188. **Paternal Advice.** *See* Sm. 4; Sm. Suppl. 30.—A replica of 186 (Amsterdam) with variations. The figures are farther apart. The bed is on the right. The lady standing holds a book. Behind the table to the left is a second chair. The dog is omitted. It is not certain that this is by Ter Borch himself.

Canvas, 26 inches by 28 inches.

Exhibited at Manchester, 1857, No. 1049.

*Sales.*—Beaujon, Paris, 1782 (4600 francs).
Proley, Paris, 1787 (6500 francs).
London, 1819 (£278 : 5s.).
London, 1820 (£210, Stuart Wortley).

In the collection of Lord Wharncliffe, London, 1833 (Sm.); bought as a whole in 1841 by Sm., who sold this picture to Lord F. Egerton.

In the collection of Lord Francis Egerton, London, 1842.

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 198.

188*a*. **A Picture with a Page.**

*Sale.*—Johan van Tongeren, The Hague, March 24, 1692 (Hoet, i. 15), No. 58 (100 florins).

188*b*. **A Party of Three Persons.**

*Sale.*—Amsterdam, May 16, 1696 (Hoet, i. 35), No. 23 (80 florins).

188*c*. **A Party in a Room.**

*Sale.*—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 100), No. 35 (32 florins).

188*d*. **A Party.**—A good picture.

*Sale.*—Adriaen Bout, The Hague, August 11, 1733 (Hoet, i. 394), No. 133.

188*e*. **A Party of Five Persons.**
28 inches by 27½ inches.

*Sale.*—Isaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 83), No. 37 (125 florins, Beukelaar).

188*f*. **A Party of Eight Persons.**

*Sale.*—D. N. A. Z., The Hague, November 24, 1744 (Hoet, ii. 152), No. 11 (61 florins, Hoet).

188*g*. **An Officer and Two Ladies.**
38½ inches by 36½ inches.

In the collection of Johannes Lubbeling, Amsterdam, 1752 (Hoet, ii. 518).

188*h*. **A Party.**
18 inches by 14 inches.

*Sale.*—B. Cronenburgh and others, Amsterdam, March 22, 1762, No. 11 (33 florins 10, Meyer).

189. **A Lady dancing.**—In a room a young lady, in white satin embroidered with gold, gracefully practises a dance. A good, broadly painted picture.

32 inches by 28 inches.

*Sale.*—Amsterdam, December 19, 1770, No. 37 (9 florins 10, J. Wubbels).

190. **A Party in the Open Air.**—On the right foreground of a grassy hill a party of thirteen sit or stand, eating and drinking. A gentleman kneels to carve a ham. Behind him a man-servant pours wine from an old-fashioned jug. Two little dogs crouch near. The party are dressed

in silk or satin, in the fashion of their day. In the left middle distance a coach and four waits for the guests. At the foot of the hill a groom holds three riding-horses by their bridles. In the distance a tower rises above tall trees. A spacious distant view. Bright and careful in style.

Canvas, 35 inches by 68½ inches.

*Sale.*—Amsterdam, July 17, 1782, No. 10 (11 florins).

191. **A Party.**—In a room an aged gentleman and a lady, in a velvet jacket trimmed with fur, sit holding a sheet of writing, to which a gentleman standing beside them points. In front of the old man stands a young lady in white satin, with an anxious expression on her face. Behind her a page brings a glass on a tray. The materials are well rendered, the composition is natural, and the brushwork excellent.

Canvas, 27½ inches by 27½ inches.

*Sale.*—J. D. Nijman, Amsterdam, August 16, 1797, No. 7 (186 florins).

192. **A Party in a Bedroom.**—A party of four persons, said to be Marshal Turenne, Ninon de Lenclos, Madame de Coetquen, and a page. A masterpiece of Ter Borch.

Panel, 29 inches by 33½ inches.

*Sale.*—Huard, Paris, 183– ; *see* Ch. Blanc, ii. 391.

193. **Madame de Coetquen and the Duke of Lorraine bidding each other Farewell.**—The incident takes place in a room, furnished with a bed, a table with a red cover, a velvet chair, and other objects. The Duke looks restless, and appears to be much moved. In the background is a page, hat in hand.

Panel, 17 inches by 15 inches.

*Sale.*—Huard, Paris, 183– ; *see* Ch. Blanc, ii. 391.

194. **The Visitor.** Sm. 76.—On the left of a handsome room a gentleman and two ladies sit at a table. On the right a young lady in white satin stands with her back to the spectator. She looks at a gentleman, hat in hand, who enters the room followed by another person. Various objects of furniture contribute to the picturesque effect.

Canvas, about 24 inches by 28 inches.

In a private collection, Amsterdam, 1833 (Sm.).

195. **Preparing for the Walk (or, The Pet Spaniel).** Sm. Suppl. 1.—In a room is a pretty young Dutchwoman, bare-headed, wearing a white satin gown and an embroidered orange bodice. In one hand she holds a scarf; with the other she signs to a little dog lying on a red cushion upon a chair to follow her. To the left is a bench beside a table with a cover, on which are a silver jewel-casket, a book, and a mirror. In the background a maid-servant, drawing back the curtains of the bed, looks at her mistress. This charming picture is well rendered ; it is very natural and excellent in colour.

Canvas, 26 inches by 21½ inches.

*Sale.*—L. Bouman and others, Leyden, August 24, 1802, No. 5 (59 florins). In the possession of the Paris dealer Dubois, 1835 (Sm.).

195*a*. **Interior.**—Two well-dressed persons sit at table. A third is at the side. To the right is a child grasping a pot. At the side is a little negro.

*Sale.*—B. Mallinus, Brussels, September 22, 1842, No. 13.

195*b*. **A Tea-Party.**

Exhibited at Leeds, 1868, No. 740.

Then in the collection of Matthew Anderson, Jesmond Cottage, near Newcastle.

195*c*. **A Room with a Seated Gentleman, a Dog, and Two Man-Servants.**

*Sale.*—London, December 4, 1869, No. 121.

196. **A Gentleman greeting a Lady.** Sm. 41.—A young gentleman with long curls, who wears a buff coat, a cuirass, large jack-boots with spurs, and a sword, holds out his right hand to a lady; his broad-brimmed hat is in his left hand. The lady wears an elegant white satin gown, and has her fair hair bound with ribbon. She lays her left hand on the gentleman's outstretched right; she holds her right hand with the fingers extended at her side. At a table in the background two ladies and a gentleman are seated. To the right are a large arm-chair and the chimney-piece. A chandelier hangs from the ceiling.

Canvas, 30 inches by 26 inches.

Mentioned as at Stafford House by Waagen (ii. 71), who says that it is delicately rendered but rather brown and lacking in transparency, and that it would gain much by cleaning.

Engraved by A. W. Warren in the "Stafford Gallery," No. 71.

*Sales.*—D. Ietswaart, Amsterdam, April 20, 1740, No. 26 (405 florins).
J. J. de Bruyn, Amsterdam, September 12, 1798, No. 80 (2705 florins, Van der Schley).
Crawford, London, 1806 (£252—or £240, according to Sm.—Lord Stafford)—*see* Buchanan, ii. 1833.

In the collection of the Marquess of Stafford, 1833 (Sm.).

Sold by the Duke of Sutherland to Morant in 1846; sold by Morant to Emery.

In the possession of the London dealer Rutley (priced at £1000)—according to a MS. note by Sm. in his own copy of his catalogue.

*Sales.*—Duc de Morny, Paris, May 21, 1865, No. 82 (41,000 francs).
Marquis de Salamanca, Paris, June 3, 1867, No. 126 (35,000 francs).
Mrs. Lyne Stephens, London, May 11, 1895, No. 347 (£2047 : 10s., Lesser).

197. **SOLDIERS AT AN INN.**—In the foreground of a room at an inn stands a soldier blowing a trumpet. He wears a plain uniform, high boots with spurs, and a fur cap, and has a sword at his side. Behind him to the left stands a young girl in a dark fur-trimmed gown, with a light cloth round her head. Her hands are folded. She looks towards a soldier, seated on a cask to the right, who drinks to her. This soldier holds his large plumed hat on his knee with one hand; his long hair falls on his shoulders. Beside him sits another soldier lighting his pipe at a

charcoal pan. On the cask lie playing-cards and a pipe. On the floor in the foreground is a jug.

Canvas, 39½ inches by 30½ inches.

In the collection of Count Esterhazy, Vienna.

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 404.

198. **A TAVERN SCENE.**—An officer sits in profile to the left at a table, holding a glass in both hands. His long dark hair falls on his shoulders; he wears a yellow jacket and a red cap. Beside him sits his companion, wrapped in a large dark cloak, and wearing a tall slouch hat, who also holds a glass, and looks at his comrade. Behind them to the right stands a boy, with a bottle under his arm, who looks out of the picture. Three-quarter length.

Signed with the monogram; panel, 9½ inches by 7 inches.

A copy was in the possession of a Paris dealer, 1911.

Engraved in mezzotint by J. van Somer.

In the collection of R. Mège de Malmont.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1901, No. 50.

In the collection of the late Adolphe Schloss, Paris.

199. **A TAVERN SCENE.**—An armed cavalier, in a cuirass with an orange sash, sits at a table, on the edge of which he leans his right arm. He drains a large glass which he raises in his left hand. His hair falls on his shoulders; his plumed hat lies on his left knee. Behind him another soldier in a fur cap, holding a pipe in his left hand, stands at the table, conversing with a maid-servant who stands beside him. In front a man, seen partly from the back, blows a trumpet from which hangs a banner. A large jug stands on the floor close to the cask. In the foreground lies a little brown and white spotted dog.

Signed in the centre, and dated 1658; canvas, 37½ inches by 32 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 74.

[Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 128.—*Translator.*]

*Sales.*—P. L. de Neufville, Leyden, March 15, 1736 (Hoet, i. 459), No. 8 (300 florins).

Taets van Amerongen, Amsterdam, July 3, 1805, No. 45 (650 florins, Reyers).

In the collection of Onley Savill-Onley.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1895, No. 47.

In the collection of John G. Johnson, Philadelphia.

200. **A Soldier at an Inn.**—In a homely inn a soldier, holding a glass in his right hand, sits beside a cask on which is a dish of food. The landlady brings more dishes. Well executed.

Canvas, 20½ inches by 15 inches.

*Sale.*—F. R. von Berthold, C. G. Hartman, D. P. Cepero, and others, Cologne, December 9, 1898, No. 130.

201. **The Interior of an Inn.**—A soldier in a doeskin coat sits beside another at a table. A third soldier stands.

Panel, 9 inches by 7 inches.

*Sale.*—Comte de Montferré of Laval, Brussels, December 5, 1906, No. 78.

202. **The Interior of the Berg Kerk at Deventer, looking East.**—On the right is the pulpit. On the left, high up, is the under part of the organ. On the left, in front of a bench filling the whole breadth of the nave, stand an old man with long grey curls and a younger woman—both obviously portraits. In front of them, a young man seen from the back converses with them. On the extreme right, a man and a woman in profile to the right are looking at something.

Canvas, 28½ inches by 30 inches.

The original has disappeared.

Described from an old copy, the history of which is as follows :—

Exhibited at Brussels, 1873, No. 175.

In the Chapuis collection, Brussels.

In the collection of B. Suermondt, Aachen ; acquired in 1874 by the Berlin Museums.

In the Suermondt Museum, Aachen, No. 208 ; lent by the Berlin Museums in 1884 and withdrawn in 1910.

In the Police Department, Berlin ; lent by the Berlin Museums, 1911.

203. **Interior with Five Figures.**

12½ inches by 12½ inches.

*Sale.*—F. Pauwels, Brussels, August 22, 1803, No. 97 (50 francs).

204. **PORTRAIT OF THE PAINTER.** Sm. 37.—Full length. The master stands facing three-quarters right, and looks at the spectator. He is in black and wears a large fair peruke. A long dark cloak covers his arms and falls to the knee, showing only a small piece of his breeches. He has grey stockings and black shoes with large dark bows. His right foot is slightly advanced. Grey background. The artistic quality of the picture is excellent, but the effect is much diminished by its bad condition. [Pendant to 205.]

Canvas on panel, 24 inches by 17 inches.

Cf. Moes, *Iconographia Batava*, No. 874, 2 and 3.

The head only was engraved by J. Houbraken for Arnold Houbraken's *Groote Schouburgh* ; lithographed by F. B. Waandeers and J. J. Mesker.

*Sales.*—H. Aarentz of Deventer, Amsterdam, April 11, 1770, No. 10 (153 florins, with pendant, J. van der Marck)—canvas, 29½ inches by 20 inches.

J. van der Marck, Amsterdam, August 25, 1773, No. 461 (15 florins, Fouquet)—canvas on panel.

P. F. Tiberghien, Brussels, May 22, 1828, No. 308.

In the Royal Gallery, The Hague, 1910 catalogue, No. 177 ; it was there in 1833 (Sm.).

205. **Geertruyd Matthysen** (1612–before 1674), wife of Gerard ter Borch.—Full length, standing, with a fan in her hand. As good as 204, its pendant.

Canvas, 24 inches by 17 inches.

*Sale.*—H. Aarentz of Deventer, Amsterdam, April 11, 1770, No. 11 (153 florins, with pendant, J. van der Marck); Van der Marck sold it separately (for 153 florins) to G. Braamcamp.

206. **PORTRAIT OF THE PAINTER.**—This looks like a piece of 204.

Oval copper, 5½ inches by 4 inches.

Exhibited in Berlin, 1909, No. 138.
In the collection of Fritz Harck, Seusslitz.

206*a*. **Portrait of the Painter.**—Very good.
19½ inches by 14 inches.

*Sale.*—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 133), No. 52 (32 florins).

206*b*. **Portrait of the Painter.**—Half-length. A very good picture.

Panel, 8½ inches by 6½ inches.

*Sale.*—J. van der Marck, Amsterdam, August 25, 1773, No. 460.

206*c*. **A Small Portrait of the Painter.**
Oval copper, 2½ inches by 2 inches.

*Sale.*—A. Bout van Lieshaut and W. Tornbury, The Hague, May 3, 1797, No. 236 (2 florins 14, Van Giessen).

206*d*. **Portrait of the Painter.**—Head and shoulders. He is bare-headed and wears the costume of a burgomaster, black silk with a large white ruff.

Canvas, 29½ inches by 21½ inches.

*Sale.*—L. Casterman and others, Antwerp, July 19, 1858, No. 144.

207. **Portrait of the Painter.**—The master wears a tall broad-brimmed hat and a black cloak. His body is turned to the left; his head is seen in full face. He rests his two gloved hands on his hips. Grey background.

Signed on the right with the monogram; panel, 11 inches by 8 inches.

*Sale.*—Dr. van Cleef of Utrecht, Paris, April 4, 1864, No. 91 (550 francs).

207*a*. **Portrait of the Painter.**

*Sale.*—Deweerdt, Antwerp, November 6, 1871, No. 126.

**GEERTRUIDA ASSINCK,** wife of Willem Marienburg. [*See* 244, 246.]

208. **FREDERIK BANNIER** (born 1635).—He is in black, with a broad felt hat on his brown hair. He rests his right hand on his hip. His cloak hangs over his left arm.

Canvas, 28½ inches by 20 inches.

*See* Moes, *Iconographia Batava*, No. 355.
It passed by inheritance from the sitter's possession into the Houck family.

*Sale.*—Houck of Deventer, Amsterdam, May 7, 1895, No. 52 (1900 florins, H. Wirtz).

In the collection of H. von der Mühll, Basel.

209. **Cornelia Bicker** (1629–after 1682), wife of Joachim Irgens.

The original is lost.

Mentioned by J. Vos, *Poems*, vol. i. 280.

*See* Moes, *Iconographia Batava*, No. 632.

210. **Jan de Bisschop** (1626-1671), Painter and Engraver at The Hague.

The original is lost.

A drawing by J. Stolker after the original was sold at The Hague, March 1, 1870.

*See* Moes, *Iconographia Batava*, No. 691, 1.

211. **Pieter Boom Cornelisz** (about 1540-1609), Burgomaster of Amsterdam.—This cannot have been painted from life by Ter Borch.

Panel, 9 inches by 7 inches.

*See* Moes, *Iconographia Batava*, No. 855.

*Sale.*—Jer. de Bosch, Amsterdam, April 6, 1812, No. 26.

212. **Gesina ter Borch** (1631-1690), the painter's half-sister, herself a painter at Zwolle.—Full length. She stands beside a red-cushioned chair, on the back of which she lays her right hand. She wears a black dress with laced sleeves and a broad lace collar. Behind her are the chimney-piece and a green curtain. Admirably executed, but not perfectly preserved.

Signed on the chair-back with the monogram ; canvas, 20 inches by 23 inches.

*Sale.*—H. Haendcke and J. Hertling, Cologne, October 5, 1896.

**Janneke ter Borch,** wife of Sybrand Schellinger. [*See* 268.]

213. **Maria ter Borch**, wife of Justinus Moerkerken and daughter of the ship-broker Harmen ter Borch.

The original is lost.

A copy, life size, on canvas, painted about 1700, which in the modelling of the hands and the face, in the half-tones of the flesh, and in the costume, arrangement, and pose recalls very well the style of Ter Borch's small portraits, is in the De Fremery collection, at 's Gravezande, 1904, and now at Oaklands, California.

214. **Moses ter Borch** (1645-1667), younger half-brother of Gerard ter Borch.

Panel, 14 inches by 11 inches.

*Sale.*—Amsterdam, March 30, 1874, No. 99.

—— **VAN BRAECKEL,** wife of —— Colenbergh. [*See* 219.]

215. **The Duke of Buckingham** (1627-1687).—Three-quarter length. In front of the wall of a loggia, near a drapery, a young cavalier

stands looking at the spectator. He wears a large brown peruke, a dark costume, and a white collar with tassels. On the right is a view of a landscape with a park in the foreground, and in the background a heath under a sombre sky.

Canvas, 19 inches by 15½ inches.

*Sale.*—W. Schmidt the younger, Munich, December 10, 1907, No. 16.

216. **Jacob van den Burgh** (died 1660), Secretary of the Dutch Delegates at the Peace Congress at Münster, and a noted poet.—Half-length, turned three-quarters left. A black cloak hiding the arms, a white collar, and long hair. He looks at the spectator.

Oval; painted in 1646.

The original is lost.
Engraved by P. Holsteyn.
*See* Moes, *Iconographia Batava*, No. 1257.

217. **Van Campen, Burgomaster** (?) **of Deventer.**—There has been no burgomaster of that name at Deventer. A Winold van Campen is mentioned between 1628 and 1633 as a member of the electoral college ("Gemeemanns").

In the Lürman collection, Bremen, 1857 (Parthey, ii. 626).

218. **CINQ MARS** (1620-1642).—It is uncertain whether the subject was rightly named. Waagen thought that "the treatment of the ruff" was "too hard and minute for the master," but the picture was unquestionably genuine.

Oval copper; a small picture.

Mentioned by Waagen (Suppl. 450) as in the collection of Sir William Stirling Maxwell, Bart., Keir, 1857.

In the collection of Sir John Stirling Maxwell, Bart., Pollok House, near Glasgow [till 1909, when it was destroyed in a fire.—*Translator*].

219. **THE COLENBERGH FAMILY.**—The wife, whose maiden name was Van Braeckel, sits on the left in a red arm-chair, looking at the spectator. She is in black with white collar and cuffs. She gives with her left hand a gold watch and chain to her son, a youth with fair hair falling on his shoulders and his large felt hat in his left hand. The son wears an elegant grey costume with a large cape embroidered with gold and large wide pink cuffs. Between him and his mother, the father sits at a table, wearing dark clothes, a white collar, and a black hat. He, too, looks at the spectator. On the greyish-green wall is a map. At the top are three coats-of-arms. The two Colenbergh coats are: sable, three lions or. The wife's coat is: argent, three hound's heads sable. A sound picture, well and thinly painted. It strongly reminds one of the Moerkerken family group (248).

Panel, 17½ inches by 15½ inches.

*See* Moes, *Iconographia Batava*, No. 1636.

In the collection of Fabricius van Leyenburg; bequeathed to Haarlem, 1883.

In the Haarlem Museum, 1909 catalogue, No. 30.

220. **THE PRINCESS OF CONDÉ** (?).—A small standing figure, in black, with a lace collar and a silk underskirt.

24 inches by 20 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 277.

Then in the collection of F. Austen, London.

**Lady Coventry.** *See* Henrietta Maria (235).

221. **HERMANNA VAN DER CRUYSSE** (1615-1705), wife of Abraham van Suchtelen.—Full length, standing; she is turned three-quarters right and looks at the spectator. Black costume with white cuffs and a close-fitting and transparent white collar. A small black cap. The arms hang down limply; the fingers of the left hand are slightly bent. Beside her to the right is a table with a long fringed cloth. Behind her to the left is a cushioned arm-chair. [Pendant to 222.]

Canvas, 32 inches by 26 inches.

*See* Moes, *Iconographia Batava*, No. 1848.

Exhibited at Zwolle, 1882; at Deventer, 1901, No. 25; at Amsterdam, 1907, No. 1.

In the Dumbar collection, Deventer.

In the collection of Madame Dijckmeester-Dumbar, Deventer.

In the collection of C. F. L. de Wild, The Hague.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Sir Edgar Vincent, Esher.

222. **NEELTJE VAN DER CRUYSSE** (born 1612).—Full length, standing, in full face. Black costume with short sleeves, a plain, close-fitting, and transparent collar and white lace-trimmed cuffs. A black cap. Both arms hang down beside the figure, the right hand holding a black fan, and the left hand touching the folds of the gown. Behind her to the right is a cushioned arm-chair. Beside her to the left is a table with a fringed cloth hanging down a little way. [Pendant to 221.]

Canvas, 32 inches by 26 inches.

*See* Moes, *Iconographia Batava*, No. 1850.

Exhibited at Zwolle, 1882; at Deventer, 1901, No. 26.

In the Dumbar collection, Deventer.

In the collection of Madame Dijckmeester-Dumbar, Deventer.

In the collection of C. F. L. de Wild, The Hague.

In the possession of the Paris dealer F. Kleinberger.

223. **Jan van Duren,** Pastor at Deventer, 1673-1686.

Painted in 1681.

The original is lost; praised by Arn. Moonen, *Poezij*, p. 682.

224. **Lucretia Rouse,** wife of the Pastor J. van Duren.

The original is lost; praised in 1680 by Arn. Moonen, *Poezij*, p. 688.

*See* Moes, *Iconographia Batava*, No. 6571.

225. **JAN VAN DUREN** (1613-1687), Burgomaster of Deventer.—Full length, standing. A man with a small thin beard and long hair,

turned three-quarters right and looking at the spectator. He wears a dark costume with a black overcoat, white cuffs, and a large white collar. His right hand is on his breast; in his gloved left hand he holds his right glove. He has dark stockings and black laced shoes. At his left is a table with a red velvet cover, on which lies his black hat. [Pendant to 226.]

Signed in the left background with the monogram; canvas, 32 inches by 25½ inches.

*See* Moes, *Iconographia Batava*, No. 2190, 2; and the portrait group of "The Magistrates of Deventer" (455).

Exhibited at Zwolle, 1882.

In the collection of P. W. van Doorninck, Bennebroek; exhibited on loan, 1901-1909, in the Rijksmuseum, Amsterdam, 1907 catalogue, No. 574.

In the collection of C. F. L. de Wild, The Hague.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Charles Beistigui, Paris.

226. **MARGARETHA VAN HAEXBERGEN** (1614-1676), wife of J. van Duren.—Full length, standing. An elderly woman seen almost in full face, beside an arm-chair covered with red velvet, on which she rests her right hand. She looks at the spectator. She wears an ample black dress, with white cuffs and a large and transparent white collar. She wears a ring and a bracelet on each hand. [Pendant to 225.]

Canvas, 32 inches by 25½ inches.

*See* Moes, *Iconographia Batava*, No. 3047.

Exhibited at Zwolle, 1882.

In the collection of P. W. van Doorninck, Bennebroek; exhibited on loan, 1901-1909, in the Rijksmuseum, Amsterdam, 1907 catalogue, No. 575.

In the collection of C. F. L. de Wild, The Hague.

In the possession of the Paris dealer F. Kleinberger.

In the possession of the London dealers T. Agnew and Sons.

In the possession of the London dealers Knoedler.

**HELENA EICKELBERG**, born **VAN DER SCHALCKE.** [*See* 267.]

**England.** *See* Henrietta Maria (235); Mary Stuart, Queen of England (277); and William III., King of England (276, 278-9).

227. **JAN VAN GOYEN** (1596-1656), Painter, of Leyden and The Hague.—Half-length, turned three-quarters right and looking at the spectator. He wears a black silk cloak covering his hands, a broad-brimmed hat and a narrow white collar. He is represented as from fifty to fifty-five years of age.

Signed on the right at foot with the monogram; panel, 8 inches by 6 inches.

*See* Moes, *Iconographia Batava*, No. 2851, 3.

Etched by Carel de Moor.

*Sales.*—J. van der Marck, Amsterdam, August 25, 1773, No. 413 (50 florins).

G. Mailand, Paris, May 2, 1881, No. 125.

May, Paris, 1890.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 221.

In the collection of Prince Liechtenstein, Vienna.

228. **ANDRIES DE GRAEFF** (1611-1678?), Lord of Zuid Polsbroek, Purmerland, and Ilpendam.—Three-quarter length. He stands, turned three-quarters left, and looks at the spectator with a serious expression. His long wavy hair falls on his shoulders. His gloved right hand leans on a walking-stick; his left hand rests on his hip. He has a black costume trimmed with silver, with white sleeves and a red sash. His sword hangs from a broad and richly ornamented bandolier. His broad-brimmed felt hat lies to the left on a table with a red plush cover. To the right is a pillar over which hangs a curtain. On the base of the pillar is a coat-of-arms; 1 and 4 gules, a spade argent; 2 and 3 azure, a swan argent.

Panel, 18 inches by 13½ inches, rounded at the top.

Another version of this portrait is in the collection of the late Andreas Achenbach, Düsseldorf.

*See* Moes, *Iconographia Batava*, No. 2876.

Exhibited in Paris, 1875, No. 1028.

In the collection of the Comtesse Duchatel, Paris, 1874.

In the collection of Chaix d'Est-Ange, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of the late A. de Ridder, Cronberg, near Frankfort-on-Main.

229. **CORNELIS DE GRAEFF** (1650-1678); son of Andries de Graeff, Burgomaster of Amsterdam, and husband of Agneta Deutz.—More than half-length. He stands, turned to the right, and looks at the spectator. In his left hand he holds a stick in front of him; his right hand rests on his hip. He has long fair hair and wears a black costume embroidered with silver. His hat, with a white plume, lies to the right on a table with a red cover. Above to the right is an inscription, added later, which gives the name and age of the subject and the date MDCLXXIIII. (1674). If the picture were not dated, one would have assigned it to a much earlier date; it is painted in the style of the genre-pieces, and is of very good quality.

Canvas, 15 inches by 11 inches.

Exhibited at The Hague, 1903, No. 6.

In the collection of the dowager Madame Van Lennep, born Deutz van Assendelft, The Hague.

230. **PIETER DE GRAEFF** (1638-1707); nephew of Andries de Graeff, Lord of Zuid Polsbroek, Director of the Dutch East India Company.—He sits in a velvet-covered arm-chair at a table on which lies a Smyrna carpet. He is richly dressed. He holds a bamboo cane in his left hand; his right hand rests on the chair. Through the window is seen the river.

Copper, 14 inches by 12 inches.

*See* Moes, *Iconographia Batava*, No. 2876, where it is wrongly stated that

this picture was in the collection of the Comtesse Duchatel, Paris, 1874 (cf. 228).

*Sales.*—J. A. van Dam, Dordrecht, June 1, 1829, No. 134 (500 florins). Rotterdam, August 9, 1842, No. 67.

231. **Hugo Grotius** (1583-1645), Pensionary of Amsterdam, Jurist, and Poet.—He is seen almost in full face, standing beside a table on which lies a patterned cloth. He is in black, with knee-breeches, low shoes, and a large broad-brimmed hat; his long hair falls on his broad shoulders. [Pendant to 232.]

Signed on the right above the table with the monogram; canvas, 34½ inches by 25½ inches.

*Sale.*—Neven, Cologne, March 17, 1879, No. 206.

232. **Maria van Reygersbergen** (1586-1653), wife of Hugo Grotius.—She stands at a table with a cloth, on which are a little box and a fan. She has her gloves in her right hand; with her left she holds up her black silk dress, showing the white petticoat underneath. She wears a stiff collar which, like her cuffs, is trimmed with lace. On her hair is a black cap with ribbons. [Pendant to 231.]

Canvas, 34½ inches by 25½ inches.

*Sale.*—Neven, Cologne, March 17, 1879, No. 207.

**MARGARETHA VAN HAEXBERGEN**, wife of the preacher J. van Duren. [*See* 226.]

**SWAENTJE HAGEDOORN**, born **NILANT**. [*See* 253.]

233. **Dr. William Harvey** (1579-1658), the famous Physician.

*Sale.*—Lord Northwick, Thirlestane House, Cheltenham, July 23, 1859, No. 1053.

234. **Mijnheer Hendricksen** of Zwolle.—A young man, half-length, in a painted stone frame of oval shape, with a chiselled laurel wreath upon it. He is turned three-quarters right and looks at the spectator. He has long hair, and is in black with a white collar and cuffs. His right hand alone is visible; it is placed on the breast, and the fingers toy with one of the tassels of his broad collar. On the back of the picture is the inscription:—"Van G. Terburg aan de jonk Heer Hendricksen van Zwolle als eene kleene gedenknis vor zijn geduldige goedheid zijn beste model" ("From G. Terburg to Jonkheer Hendricksen of Zwolle as a small remembrance of his patient kindness, his best model"). The characteristic marks of Ter Borch's manner are not to be found in this picture, although it is good enough to come from his hand.

Canvas, 32 inches by 26 inches.

In the Irish National Gallery, Dublin, 1898 catalogue, No. 270.

235. **Henrietta Maria, Queen of England** (1609-1669), **her Daughter Mary** (1631-1660), **and Lady Coventry at The Hague.**—Queen Henrietta Maria visited The Hague in 1643.

Panel, 22 inches by 28 inches.

*Sale.*—Sir Henry Meysey Thompson and others, London, March 16, 1901.

236. **Gosewinus Hogers** (1636-1716), Professor at Deventer.—Full length. He is dressed in black velvet, and stands in his study at a table with a red velvet cover, upon which is a reading-desk with an open book. Very well and tenderly painted. [Pendant to 237.]

Canvas, 29½ inches by 24 inches.

*Sale.*—H. Aarentz of Deventer, Amsterdam April 11, 1770, No. 12 (175 florins, with pendant, Yver).

237. **Freda Quadacker** (1646-1699), wife, from 1663, of Professor G. Hogers of Deventer.—Full length. She stands at a table. Her hair falls in ringlets. She wears a black velvet dress and a satin skirt embroidered with gold. [Pendant to 236.]

Canvas, 29½ inches by 24 inches.

*Sale.*—H. Aarentz of Deventer, Amsterdam, April 11, 1770, No. 13 (175 florins, with pendant, Yver).

**Holland.** *See* Mary Stuart, I. (235) and II. (277).

**Holland.** *See* William I. (275) and William III. of Orange (276, 278-9).

**Count Hoorn.** *See* William I. of Orange (275).

238. **Jan Huydecoper** (1600-1661), Lord of Maarsseveen, Neerdijk, etc., Burgomaster of Amsterdam.—J. B. Weenix worked on this portrait as well as Ter Borch.

*See* Moes, *Iconographia Batava*, No. 3863, 6.
*Sale.*—De Gruyter and W. van der Breggen, Paris, December 14, 1871.

**Cornelia Irgens,** born **Bicker.** [*See* 209.]

239. **Karel du Jardin** (1625-1678), Painter.—[Possibly identical with 239*a*.]

*See* Moes, *Iconographia Batava*, No. 4004, 7.
In the Museum, Le Puy.

239*a*. **Karel du Jardin.**—Very well and carefully painted. [Possibly identical with 239.]

Canvas on panel, 25½ inches by 20½ inches.

*Sale.*—Van Roothaan, Amsterdam, March 29, 1826, No. 108 (6 florins 10, Engesmet).

240. **Caspar van Kinschot** (1622-1649), Latin Poet; a member of the Dutch Delegation to the Peace Congress at Münster (1645-1648), where this portrait was painted.—Half-length, turned to the left. Bare-headed with long brown curls. Grey dress slashed with white.

Oval copper, 4 inches by 3 inches.

A replica is now in the Kinschot collection.
*See* Moes, *Iconographia Batava*, No. 4192, 1 and 2.
Engraved by Wenzel Hollar.
Exhibited at The Hague, 1890, No. 15.

Exhibited in the Exhibition of Miniatures, Rotterdam, 1910, No. 533.
In the collection of A. R. P. van Kinschot, The Hague.

241. **KRAFFT VON SCHARFENSTEIN**, Plenipotentiary at the Peace Congress at Münster, 1648.—Long curly hair and moustache. A plain collar.

Oval copper, 6½ inches by 5 inches.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller, 1906, No. 17.
In the collection of E. Warneck, Paris.

242. **HEINRICH LANGENBECK** (1603-1669), the Brunswick Envoy at the Peace Congress at Münster, 1648.—Full length. He is turned three-quarters left and looks at the spectator. He is wrapped in a long cloak falling to his feet. His head is bare; he has long curly hair, a little moustache, and a thin beard. He holds a letter in his right hand and a handkerchief in his left. He stands at a table with a small white cloth over a large red cloth; on the table are a book, a mirror, a candlestick, and a metal box. Behind him is a chair. On the right wall hangs a picture. At the back is a door. To the left is a bed. The subject's name is given in an inscription on the back. The picture has been repainted, and the face has suffered greatly.

There is a false signature on the right at foot; canvas, 29 inches by 21 inches.

*Sales.*—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 122 (370 francs, Foucart).
Foucart, Valenciennes, October 12, 1898, No. 111 (2450 francs).

243. **WILLEM MARIENBURG** (1590-1648), Burgomaster of Deventer.—Half-length. He is turned to the right and looks at the spectator. He wears a simple black costume, with a black cap and a broad collar. Dark background. In a painted stone oval. [Pendant to 244.]

Oval, canvas, 14 inches by 12 inches.

*See* Moes, *Iconographia Batava*, No. 4812, 2.
Exhibited at Brussels, 1873, No. 171.
In the Bols collection, Deventer; bought from it in 1868.
In the collection of B. Suermondt, Aachen; bought in 1874 by the Berlin Museums.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 791A.

244. **GEERTRUIDA ASSINCK** (1602-1679), wife of Willem Marienburg.—Half-length. She is turned to the left and looks at the spectator. She is in black, with a black kerchief over a white cap and a close-fitting collar of white tulle. Dark background. In a painted stone oval. [Pendant to 243.]

Signed on the right at foot with the monogram; oval, canvas, 14 inches by 12 inches.

*See* Moes, *Iconographia Batava*, No. 878.
Exhibited at Brussels, 1873, No. 172.
In the Bols collection, Deventer; bought from it in 1868.

In the collection of B. Suermondt, Aachen; bought in 1874 by the Berlin Museums.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 791B.

245. **WILLEM MARIENBURG,** Burgomaster of Deventer.—Full length. He stands, turned to the right and looking straight before him, beside a table with a red cover on which lies his hat. He has long wavy hair and a small moustache. He wears a white collar, a black cloak and breeches, and holds his gloves in his left hand. Greenish-grey background. [Pendant to 246.]

Canvas, 32 inches by 26 inches.

*See* Moes, *Iconographia Batava*, No. 4812, 1.

In the Bols collection, Deventer (Moes); sold from it in 1869.

In the collection of Prince Liechtenstein, Vienna; given by Prince Johann II. in 1890 to the Rudolfinum.

In the Rudolfinum, Prague.

246. **GEERTRUIDA ASSINCK,** wife of Willem Marienburg.—Full length. She stands, turned to the left and looking straight before her, beside a red velvet chair. She has brown curls, ear-rings, and a pearl necklace. She wears a black dress over a white gown cut very low. She rests her right hand on the back of the chair; her left hand holds up her skirt. Greenish-grey background. [Pendant to 245.]

Canvas, 32 inches by 26 inches.

*See* Moes, *Iconographia Batava*, No. 230.

In the Bols collection, Deventer (Moes); sold from it in 1869.

In the collection of Prince Liechtenstein, Vienna; given by Prince Johann II. in 1890 to the Rudolfinum.

In the Rudolfinum, Prague.

**Mary Stuart I.,** wife of William II. of Orange. *See* Henrietta Maria (235).

**Mary Stuart II.,** wife of William III. of Orange. [*See* 277.]

**Geertruyd Matthysen,** wife of Gerard ter Borch. [*See* 205.]

247. **ANTONI MENNINCK** (1626-1671), Burgomaster of Deventer.—Half-length. He is seen almost in full face, turned a little to the right, and looks at the spectator. He is in a plain black costume, with a flat collar and a black hat. He has long brown curls, a small moustache, and a tuft on his chin. He has blue eyes and a strong underjaw. [Cf. the portrait group of "The Magistrates of Deventer" (455).]

Panel, 11½ inches by 10 inches.

In the collection of L. Nardus, Suresnes.

*Sale.*—P. W——r and others, Amsterdam, June 30, 1909, No. 2 (2650 florins, Goudstikker).

In the possession of the Paris dealer C. Brunner.

248. **HARTOG MOERKERKEN** (1622-1694), **with his wife Sybille,** born **Nijkerken** (1625-1665), **and his infant son Philippus** (1652-1688).—On the right stands the father, in black. He has long

curly hair and wears a broad black felt hat. Over a dark costume with a white collar he has a black cloak covering his left arm. He holds in his right hand a watch which he shows to his wife, who is seated to the left and at whom he is looking. She is also in black, wearing a black cap, white cuffs, and a broad white collar. She looks at the watch. She holds on her lap her little son, who is seen in full face and looks straight before him. He wears a white frock with greyish-green and yellow stripes on the sleeves, and has a black hat over a white hood. The mother holds his right hand in hers. Above to the left is the Moerkerken coat-of-arms; argent, a bend sable; between two rectangles of the first a half-moon; three lions' heads gules. Beside it to the right is the Nijkerken coat-of-arms; argent, two castles gules with roofs azure. Below these shields, and divided from them by an inscription bearing the names of the man and his wife, the Moerkerken shield is repeated. As Philippus was born in 1652, the picture must have been painted in 1653 or 1654. A good picture, though not very happily composed. The coloured shields spoil the effect. [Cf. 282.]

Panel, 16½ inches by 14 inches.

*See* Moes, *Iconographia Batava*, No. 5094, 2.
Exhibited at Utrecht, 1894, No. 236.
In the collection of James de Fremery, 's Gravezande; exhibited on loan at the Royal Gallery, The Hague, 1895-1904, No. 604.
In the collection of J. de Fremery, Oaklands, California.

249. **Gerard van Muyden** (1656-1718), Apothecary at Zwolle.—Full length, standing.

Signed with the monogram, and dated 1675; canvas, 16 inches by 12½ inches.

*Sales.*—Amsterdam, February 18, 1875, No. 18.
Hacker, Frankfort-on-Main, April 26, 1901, No. 161.
Wolf and others, Frankfort-on-Main, May 12, 1903, No. 242*a*.

**Aletta van Nes**, born **Ravensberg**. [*See* 259.]

250. **ALBERT NILANT** (born in 1647), Treasurer of Ter Hunnep.—Full length, standing. A beardless young man, turned three-quarters right and looking at the spectator. His long hair falls on his shoulders. He wears a black costume slashed with white, breeches, black stockings, and black laced shoes. He holds his large felt hat in his left hand, and rests his right hand on his hip. A good and attractive picture. [Pendant to 253.]

Canvas, 28½ inches by 20 inches.

*See* Moes, *Iconographia Batava*, No. 5392.
Exhibited at Berlin, 1906, No. 140.
*Sale.*—Houck of Deventer, Amsterdam, May 7, 1895, No. 54 (3550 florins, with pendant, Schouten).
In the possession of the London dealers P. and D. Colnaghi.
In the collection of Berthold Richter, Berlin.

251. **HENDRIK NILANT** (1609-1684), Burgomaster of Deventer.—He sits on a chair, wearing a felt hat. His hands are clasped on his

knees. He is dressed in black. Beside him is a table with a velvet cover, on which lies a book. [Pendant to 252.]

Canvas, 33 inches by 28 inches.

*See* Moes, *Iconographia Batava*, No. 5394, 2; and the portrait-group of "The Magistrates of Deventer" (455).

*Sale.*—Houck of Deventer, Amsterdam, May 7, 1895, No. 56 (985 florins, with pendant, Goedhart).

252. **ANNA WENTHOLT** (1616-1673), wife, from 1638, of Hendrik Nilant.—She is in black and sits at a table. [Pendant to 251.]

Canvas, 33 inches by 28 inches.

*See* Moes, *Iconographia Batava*, No. 8976.

*Sale.*—Houck of Deventer, Amsterdam, May 7, 1895, No. 57 (985 florins, with pendant, Goedhart).

253. **SWAENTJE NILANT** (1653-1724), daughter of Hendrik Nilant and Anna Wentholt his wife, and wife of H. Hagedoorn.—Full length. A young lady standing, turned to the left and looking straight before her. She is in black with white cuffs and a transparent white shoulder-cape fastened with a brooch. She has black ringlets. She holds a closed fan in her clasped hands. Dark background. A good and distinguished picture. [Pendant to 250.]

Canvas, 28 inches by 20 inches.

*See* Moes, *Iconographia Batava*, No. 5395.

Exhibited at Berlin, 1906, No. 141.

*Sale.*—Houck of Deventer, Amsterdam, May 7, 1895, No. 55 (3550 florins, with pendant, Schouten).

In the possession of the London dealers P. and D. Colnaghi.

In the collection of James Simon, Berlin.

**SYBILLE NIJKERKEN,** wife of Hartog Moerkerken. [*See* 248.]

**Orange.** *See* William I. (275) and William III. of Orange (276, 278-9).

**ALETTA PANCRAS,** wife of François de Vicq. [*See* 273.]

254. **ADRIAEN PAUW** (1585-1653), Lord of Heemstede, Pensionary.—He has abundant hair thrown back on his shoulders, a moustache, and a full beard. His coat is buttoned up, and has wide sleeves slashed lengthwise; he wears a broad transparent collar and the chain of an order with a lily.

Dated 1651.

A replica is in the collection of Mr. M. I. Ridder Pauw van Wieldrecht, Broekhuizen, near Leersum, 1909 catalogue, No. 122.

*See* Moes, *Iconographia Batava*, No. 5769, 6 and 7.

Engraved by P. Holsteyn and by P. Tanjé (wrongly dated 1646).

Exhibited at The Hague, 1863.

In the collection of Queen Wilhelmina, The Hague.

255. **Anna van Ruytenburgh** (1590-1648), wife of Adriaen Pauw.

—Half-length. She is turned a little to the right. Her hair is smooth on top, and falls to right and left over her temples. She wears a broad gauze collar over another collar fringed with broad lace. She has a knot of ribbon at her breast, and wears pearls in her hair and round her neck.

*See* Moes, *Iconographia Batava*, No. 6651, 3.
Engraved by P. Holsteyn, 1646.
In the collection of Mr. M. I. Ridder Pauw van Wieldrecht, Broekhuizen, near Leersum, 1909 catalogue, No. 123.

256. **COUNT DE PEÑERANDA**, Spanish Envoy at the Peace of Westphalia.—Half-length. He is seen in full face, looking straight before him. He has short curly hair and a Spanish beard, and is bare-headed. He wears a stiff collar, a costume embroidered with silver, and the red ribbon of an order. The picture belongs to the same period as "The Peace of Münster" (6). In spite of its small size, it is well and broadly painted.

Copper, 4 inches by 3½ inches.

Exhibited at The Hague, 1903, No. 7; and in Paris, 1911, No. 155.
In the collection of Pastor Kremer, Paris; bought from him (for 200 francs).
In the collection of E. Warneck, Paris.

257. **Vopiscus Fortunatus Plemp** (1601-1671), Physician at Amsterdam and Professor at Louvain.—Half-length, in an oval frame. He is turned three-quarters left, and looks at the spectator. He has long hair, a moustache, and a tuft on his chin. His coat is fastened with a long row of buttons; the sleeves have wide slashes running lengthwise. He wears a narrow soft collar with two tassels.

Painted in 1648.

*See* Moes, *Iconographia Batava*, No. 5959, 2.
The original is lost.
Described from the engraving by P. Pontius.

258. **LAMBERT QUADACKER** (1609-16—), Burgomaster of Deventer.—Full length. He sits, turned to the right, in his library and looks at the spectator. His hair falls on his shoulders. He wears a long white satin robe and has a white scarf round his neck. He rests his right hand on his hip, and holds a book in his left hand. Beside him to the right is a table with a cloth, on which lie writing materials and a large open volume. In the background are books.

Signed with the monogram; canvas, 29½ inches by 24 inches.

*See* Moes, *Iconographia Batava*, No. 6111.
Exhibited at Düsseldorf, 1904, No. 389.
*Sale.*—Houck of Deventer, Amsterdam, May 7, 1895, No. 53 (1550 florins, Michel).
In the collection of the late St. C. Michel, Mainz.

**Freda Quadacker**, wife of the Burgomaster Gos. Hogers. [*See* 237.]

259. **Aletta Ravensberg** (1635-1677), wife of Vice-Admiral J. van Nes.

Painted in 1646.

*See* Moes, *Iconographia Batava*, No. 6192, 1.
*Sale.*—J. L. Menke of Antwerp, Cologne, October 27, 1890, No. 79.

**Maria van Reygersbergen,** wife of Hugo Grotius. [*See* 232.]

260. **Willem Ripperda** (about 1600-1669), Lord of Hengelo, Boekelo, etc., Envoy to the Peace Congress at Münster.—He stands, wearing a complete suit of armour. His helmet lies on a block of stone beside him. At his feet lies a greyhound. Very delicate execution.

Copper, 25 inches by 30 inches.

*Sales.*—A. Baron van Harinxma thoe Slooten, Amsterdam, September 9, 1839, No. 74 (33 florins, De Lelie).
Héris (Biré of Brussels), Paris, March 25, 1841, No. 19 (301 francs).

261. **JOHANNES ROEVER** (1610-1661), Burgomaster of Deventer, Magistrate of Colmschate.—Half-length, standing. He is in black. His head, framed in grey curls, is covered with a broad-brimmed and pointed hat. His right hand, holding his gloves, projects from the dark velvet facing of his cloak. A very good picture.

Signed on the right at foot with the monogram; painted in 1660 (according to *Oud Holland*, iv. 1886, p. 156); canvas, 26 inches by 20 inches.

*See* Moes, *Iconographia Batava*, No. 6578.
A replica is in a private collection in Osnabrück.
Exhibited at Amsterdam, 1858, No. 1685.
In the collection of the widow of Major-General Cocq, born Meyreis; given by her in 1711 to V. Roever.
In the collection of Valerius Roever (*see* Roever inventory in the Amsterdam University Library, No. 42).
*Sale.*—D. Vis Blokhuyzen of Rotterdam, Paris, April 1, 1870, No. 73 (8600 francs).
In the Hudtwalcker-Wesselhoeft collection, Hamburg, 1889 catalogue, No. 70.
In the Hamburg Kunsthalle.

262. **ROEVER** (?).—Full length: a man standing, turned to the right. He is in black and wears a hat. [Pendant to 373.]

Canvas, 26 inches by 20 inches.

Exhibited at Rotterdam, 1899, No. 7.
In the collection of C. Hoogendijk, The Hague, No. 245.
In the Rijksmuseum, Amsterdam, lent in 1911 by C. Hoogendijk, 1911 catalogue, No. 575*a*.

263. **Joost Roldanus,** Writing-master at Zwolle.

Painted in 1648; eulogised in verse in 1663 by Arn. Moonen, *Poezij*, 683.
The original is lost.
*See* Moes, *Iconographia Batava*, No. 6487.

**Lucretia Rouse,** wife of the preacher Jan van Duren. [*See* 224.]

264. **Albert Rusius** (1614-1678), Professor at Leyden.—Half-length.

He has long light brown hair (a peruke?), and wears white bands, a black gown trimmed with velvet over a black coat buttoned down the front. His left hand is in front of his body.

The copy is signed in full in a brown label at top to the left, and dated 1668.

*See* Moes, *Iconographia Batava*, No. 6620, 1 and 2.

The original is lost.

Described from the life-sized copy by H. van der Mij in the Senate-hall of the University of Leyden.

**Anna van Ruytenburgh,** wife of Adriaen Pauw. [*See* 255.]

265. **HENDRICK VAN DER SCHALCKE,** Preacher successively at Uitgeest, Edam, and Hoorn from 1638 to 1676.—Three-quarter length. He is turned a little to the right and looks at the spectator. He has short hair and a thin beard, and wears a tall black hat and a black costume with a large white collar. He holds a glove in his left hand, on which is a ring; the right hand is not seen. He has a waggish expression. [Pendant to 266.]

Signed on the right at foot with the monogram, and dated 1641; oval panel, 11½ inches by 9 inches.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 571; acquired in 1898.

266. **THE WIFE OF THE PREACHER VAN DER SCHALCKE.**—Three-quarter length, standing. She is turned three-quarters left and looks at the spectator. She is in black with white cuffs, a large white ruff, and a white cap. Her hands are folded; in the right hand she holds a glove. She has an aquiline nose. [Pendant to 265, and probably of the same date (1641).]

Oval panel, 11½ inches by 9 inches.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 572; acquired in 1898.

267. **HELENA VAN DER SCHALCKE,** daughter of the preacher Hendrick van der Schalcke and afterwards wife of Nicolaas Eickelberg.—Represented at the age of three or four. Full length. She is turned slightly to the right, and looks at the spectator. She wears a long light frock, covering her feet, and a light hood from under which her hair projects at either side. A little basket on a long ribbon hangs from her right arm, and in her right hand she holds a flower. Her left hand hangs down. A life-like portrait.

Panel, 13½ inches by 11 inches.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 573; acquired in 1898 with 265 and 266.

268. **Sybrand Schellinger** (before 1640–after 1686), Governor of the West India Company, with his wife **Janneke ter Borch** (1640–1675), sister of the painter.

*See* Moes, *Iconographia Batava*, Nos. 6882 and 877. *See* also M. E. Houck, *Mededeelingen betreffende Gerard ter Borch*, Zwolle, 1889, p. 154.

Bequeathed by Gesina ter Borch in 1690 to the three children of Sybrand Schellinger.

269. **JAN SIX** (1618-1700), Lord of Wimmenum and Vromade, Burgomaster of Amsterdam.—Half-length. He is turned to the left and looks at the spectator. He has a slight moustache and long curly hair falling on his shoulders. He wears a tall felt hat. Over his cape he wears a white turned-down collar. On the back of the portrait is inscribed: "te Romen geschildert Anno 1640." [Pendant to 375.]

Oval, on gold, 4 inches by 3 inches.

*See* Moes, *Iconographia Batava*, No. 7228, 1; and *Oud Holland*, iv. 152.

Exhibited at Amsterdam, 1876; in the Vondel Exhibition, Amsterdam, 1879; and at Amsterdam, 1899, No. 143.

In the collection of J. Six, Amsterdam.

270. **Slingeland.**—A portrait coming from the Slingeland family.

*Sale.*—The Hague, June 8, 1826, No. 183.

270*a*. **Adriaen Sticke** (about 1600-1664), Lord of Breskens, Poet.

The original is lost.

Eulogised in verse by A. Moonen, *Poezij*, 672.

*See* Moes, *Iconographia Batava*, No. 7590.

**Stuart.** *See* Mary Stuart I. and II. (235, 277).

**HERMANNA VAN SUCHTELEN,** born **VAN DER CRUYSSE.** [*See* 221.]

271. **Johannes Versijden Jansz** (died in 1670).—Half-length, facing left. In a grey cloak, a black hat, and a close-fitting collar.

Oval copper, 3½ inches by 2½ inches.

Exhibited in the Exhibition of Miniatures, Rotterdam, 1910, No. 534.

In the Boymans Museum, Rotterdam.

272. **FRANÇOIS DE VICQ** (1646-1707).—Three-quarter length. He stands, turned half right, resting his right hand on his hip and holding an ivory-handled cane in his left hand. He has long brown curls and is bare-headed. He is in black, with black lace at his breast and on the upper part of his sleeves. His hat lies on a table with a pink cloth beside him.

Signed on the right with the monogram, and dated "Aetatis 24. 1670"; canvas on panel, 15 inches by 12 inches.

In the collection of S. Rendorp, Amsterdam; bequeathed to the Rijksmuseum in 1910.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 573*a*.

273. **ALETTA PANCRAS** (1649-1707), wife of François de Vicq.—Three-quarter length. She stands, facing three-quarters left. She has fair curls and wears no hat. She has pearls in her ears and round her neck. With both hands she lifts her black dress, showing the white satin petticoat. Her jacket is cut low and trimmed with lace at the top; it has short sleeves. To the left, on a table with a pink cover, is a black hood.

Signed on the left with the monogram, and dated "Aetatis 21 . 1670"; canvas on panel, 15 inches by 12 inches.

In the collection of S. Rendorp, Amsterdam; bequeathed to the Rijksmuseum, 1910.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 573*b*.

274. **Alida** (probably **Odilia**) **van Wasenaar.**—Three-quarter length. She sits, turned to the left, with her face towards the spectator. She holds a little dog on her lap with her right hand; the left hand rests on the arm of the chair. Her dress is embroidered with gold. She has jewels on her forehead. In the background is a curtain.

Canvas, 47½ inches by 35 inches.

*See* Moes, *Iconographia Batava*, No. 8876.

Exhibited at the Royal Academy Winter Exhibition, London, 1895, No. 51.

In the collection of Mrs. Fenwick, London.

*Sale.*—Chandos Reade and others, London, July 13, 1895, No. 80 (£200, Dowdeswell).

**ANNA WENTHOLT,** wife of Hendrik Nilant, Burgomaster of Deventer. [*See* 252.]

275. **William I. of Orange** (1533-1584) **and Count Hoorn** (1518-1568) **on horseback** (?).

Last seen in the Von Landauer collection, Stuttgart, 1862 (Parthey, 626).

276. **WILLIAM III. OF ENGLAND** (1650-1702) **as Prince of Orange** (?).—The Prince stands in the centre, in front of a rocky cave. Many accessories: a snake, two dogs, a helmet, and so forth. A good picture, very carefully painted. Probably only the figure is by Ter Borch.

Signed in full.

Mentioned by Descamps.

In the collection of Thomas S. Bryan, New York.

In the Museum of the New York Historical Society, Bryan bequest, 1903 catalogue, No. 358.

276*a*. **William III. of England.**—Solemn and dark in colour.

*Sale.*—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 164), No. 57 (8 florins 10).

276*b*. **William III. of England.**—Full length, in armour. He stands beside a table with a cloth, on which are his helmet and other objects. Carefully painted.

Canvas, 31 inches by 25½ inches.

*Sale.*—Amsterdam, August 8, 1804, No. 184 (14 florins).

276*c*. **William III. of England.**—In armour. He holds his baton in his right hand and a crown in the left. In the distance is a battle. Spirited expression and masterly painting. [Pendant to 277.]

Canvas, 17 inches by 14½ inches.

*Sale.*—Amsterdam, October 30, 1823, No. 249 (20 florins, with pendant).

277. **Mary Stuart II.** (1662-1694), wife of William III. of Orange. —Well painted. [Pendant to 276*c*.]

Canvas, 17 inches by 14½ inches.

*Sale*.—Amsterdam, October 30, 1823, No. 250 (20 florins, with pendant).

278. **William III. of England as Prince of Orange.**—He stands, clad in full armour, in a tent from which he is just going out. His horse stands outside. The Prince points with one hand to the town of Deventer, visible in the distance. In the other hand he holds his marshal's baton. Beside him, on a table with a handsome cloth, is his helmet with a plume of orange feathers. Very thoroughly handled and delicately painted.

Canvas, 30 inches by 24 inches.

*See* Moes, *Iconographia Batava*, No. 31.

*Sale*.—P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 104*.

279. **William III. as Prince of Orange.**—Painted at Deventer in 1672. Intended for the Town Hall, but so badly treated by one of the Burgomasters that it was completely ruined.

Mentioned by Houbraken, iii. 37.

279*a* and *b*. **William III. as Prince of Orange.**—Painted twice, once for the Prince himself and once for an Amsterdam amateur in exchange for a coach.

Mentioned by Houbraken, iii. 38.

279*c*. **William III. of England.**—In armour, with a pistol in his hand.

34 inches by 27 inches.

*Sale*.—London, May 12, 1906, No. 122.

280. **Jan de Wit** (1625-1672), Pensionary of Holland.—Seated in a room.

22 inches by 18½ inches.

*Sale*.—Amsterdam, April 12, 1759, No. 25 (21 florins). Not by Ter Borch, according to J. van der Marck.

281. **Jan de Wit** (1625-1672).—He stands in a room. He is dressed in black and holds his hat in his right hand. Beside him is a table with a purple cover, on which lies a closed book. Behind him is a chair. On the wall at the back is a map. Truthful in expression and harmonious in arrangement.

Canvas, 29 inches by 23½ inches.

*Sale*.—Van Leyden, Paris, September 10, 1804, No. 162.

282. **THE FAMILY OF JAN DE WIT** (?).—On the right are seated a man, conjecturally identified as Jan de Wit, and his wife. Behind him stand their son and daughter. In the background is a man-servant. Very similar in style to 248.

Exhibited at Whitechapel Art Gallery, London, 1904, No. 161, as by B. van der Helst.

In the collection of the Earl of Yarborough, London ; it was there in 1857 (Waagen, iv. 70).

283. **The Family of Jan de Wit.** Sm. 32.—One of Ter Borch's best works (*see* Buchanan, i. 244, 288). "A pleasing conversational subject" (Sm.).

*Sales.*—C. A. de Calonne, London, March 23, 1795, No. 36, fourth day (£55—but £57 : 15s., according to Buchanan).

Bryan, London, May 17, 1798, No. 19, third day (£58—but £60 : 18s., according to Buchanan).

284. **PORTRAIT OF A MAN OF ABOUT FORTY.**—Three-quarter length, turned three-quarters left. He wears a fair peruke and has a short grey beard and an imperial. He wears a black coat and cloak with a plain white collar. The hands grasp the cloak from within. To the right are a table with a book and a red curtain. A good picture.

Canvas, 16½ inches by 13½ inches.

In the collection of B. Suermondt, Aachen.

In the Suermondt Museum, Aachen, No. 135*a*—not catalogued.

285. **PORTRAIT OF A MIDDLE-AGED MAN.**—Half-length, turned three-quarters left and looking at the spectator. He holds his hat in his right hand, of which the thumb only is visible. He is beardless and has long curly hair falling on his shoulders. He wears a dark cloak with many folds and a white collar. Wrongly regarded as a portrait of the painter. [Pendant to 371.]

Signed in the right background with the monogram ; oval copper, 14 inches by 11½ inches.

Bought at The Hague in 1868, with the pendant.

In the collection of L. Dupper, Dordrecht ; bequeathed to the Rijksmuseum, 1870.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 568.

286. **PORTRAIT OF A MAN.**—Full length, standing. He is seen in full face and looks at the spectator. His long fair hair falls on his shoulders ; his mouth is outlined by a small moustache. He is in black with white collar and cuffs, and has his cloak wrapped round him. His short breeches and shoes are adorned with bows. He holds his broad-brimmed black felt hat in his left hand, and rests his right hand on his hip. A very good picture. [Pendant to 372.]

Signed with the monogram, and dated "Aetatis 34 . 1656" ; canvas, 24 inches by 17½ inches.

Exhibited at Rotterdam, 1899 ; at The Hague, 1903, No. 3 ; at the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller, 1906, No. 14.

In the collection of W. L. Luyken Glashorst, Amsterdam.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 574 ; on loan since 1911.

287. **PORTRAIT OF A MAN.**—Half-length, turned to the right. He is dressed in black, in Ter Borch's usual manner. [Pendant to 374.]

Signed on the back "Aet. 43 . A° 1657" ; panel, 8 inches by 6½ inches.

Exhibited at The Hague, 1881, No. 290.
In the collection of Jonkvrouw A. Schimmelpenninck, The Hague.
In the possession of the Amsterdam dealers Fred. Muller and Co.

288. **PORTRAIT OF A YOUNG MAN.**—Full length, turned to the left and looking at the spectator. He has long fair hair and a moustache. He is in black with a square close-fitting white collar, short breeches, dark stockings, and laced shoes. He holds his felt hat in his right hand, and holds up his cloak at his breast with the left hand. Beside him to the left is a table with a brownish-purple cover, on which lies a large book bound in pigskin. Behind him to the right is a purple easy-chair. On the back wall is a map. To the left is a half-opened door.

Canvas, 29 inches by 23 inches.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 791E; acquired in 1876.

289. **PORTRAIT OF A MIDDLE-AGED MAN.**—He looks three-quarters right. He is in black with a long close-fitting collar; his long hair falls on his shoulders. His gloves are in his left hand. Beside him to the right his hat lies on a table with a reddish-purple velvet cover. Behind him stands an easy-chair of the same colour. Dark background.

Signed on the chair with the monogram; canvas, 31 inches by 24 inches.

Exhibited at Brussels, 1873, No. 169.
In the collection of B. Suermondt, Aachen; bought in 1874 by the Berlin Museums.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 791D.

290. **THE BURGOMASTER.**—Portrait of an elderly man in the black costume of a burgomaster, turned three-quarters right and looking at the spectator. He wears a tall black hat. His black cloak, with a turned-down white collar, falls to the knees, leaving visible only the gloved right hand which holds the other glove. He has black breeches and shoes.

Canvas, 27 inches by 20 inches.

Exhibited at Berlin, 1909, No. 137.
Etched by Laguillermie.
*Sales.*—Péreire, Paris, March 6, 1872.
Prince Demidoff, San Donato, March 15, 1880.
In the collection of Baron Hirsch, Paris.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 218.
In the collection of E. Arnhold, Berlin.

291. **A BURGOMASTER.**—Full length, turned three-quarters right and looking at the spectator. He has long curly hair and a slight moustache. He wears a tall broad-brimmed felt hat, a black costume with large white slashes on the arms, a white collar, short breeches, black stockings, and laced shoes. His cloak is thrown over his right arm. His right hand rests on his hip; the left hand is held in front of his breast, and the fingers play with his gold chain. To the right is a table with a red

cover, on which are writing materials, a candlestick, a book, and a roll of manuscript. To the left are a red arm-chair and a green curtain. A picture hangs on the back wall.

Signed with the monogram; canvas, 25 inches by 18½ inches.

In the collection of D. P. Sellar, London.

In the collection of M. de la Bassetière, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 47.

In the collection of C. von Hollitscher, Berlin.

292. **PORTRAIT OF A MAN.**—Three-quarter length, standing beside a table with a red cover, on which are a book and a black hat. In black with a flat collar.

Signed with the monogram; panel, 15 inches by 12 inches.

Exhibited at Berlin, 1890, No. 290.

In the collection of Baron de Beurnonville, Paris.

In the collection of Otto Wesendonck, Berlin.

In the Provincial Museum, Bonn; lent by the Wesendonck family, No. 281.

293. **PORTRAIT OF A STOUT OLD MAN.**—Three-quarter length. He is turned three-quarters right, and looks with a penetrating glance at the spectator. He wears a dark grey coat lined with yellow. He has a brown peruke, a moustache, and an imperial. His right hand rests on his hip and is not shown; the left hand is in front of his body. An unsympathetic face, but well painted.

Panel, 15 inches by 12 inches.

In the collection of François Tronchin (1709-1789), Geneva.

In the Tronchin collection, Bessinge, near Geneva.

294. **PORTRAIT OF A MAN.**—He stands with his right hand on his breast and his left hand, which holds the gloves, hanging down. His hat lies on a table with a red cover to the right. In very bad condition.

In the Bourges Museum.

295. **HEAD OF A MAN.**—Probably a fragment of a larger picture.

Oval.

In the collection of E. Halot, Brussels.

296. **PORTRAIT OF A MAN.**—Full length. He stands beside a table with a reddish-yellow cover of shot plush. He leans his left hand on a chair and looks straight before him. He wears a tall hat and a black costume with a flat white collar. To the right is a brown silk curtain. [Pendant to 379.]

Canvas, 26½ inches by 20 inches.

In the collection of Colonel Hankey, Beaulieu, Hastings.

In the possession of the Paris dealer C. Sedelmeyer.

In the De Weerth collection, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of the late A. de Ridder, Cronberg, near Frankfort-on-Main.

297. **PORTRAIT OF A MAN IN REDDISH PURPLE.**—He has a black peruke.

Oval.

Exhibited in Deventer, 1901, No. 7, as the work of an unknown painter.

In the Dumbar collection, Deventer.

In the collection of Madame IJssel de Schepper, born Dumbar, Deventer.

298. **Portrait of a Man.**—He is turned three-quarters right. He is bare-headed, and has long hair and a beard. He is in black. On a table with a cover to the right lies a book. The picture is catalogued as by "Constantin Netscher," but seems to derive from Ter Borch.

15 inches by 11 inches.

In the Trimolet collection, Dijon, 1883 catalogue, No. 63.

298*a*. **Portrait of a Man.**—Half-length, turned a little to the right. He wears a black costume and a black hat, and is so completely enveloped in his cloak that only the left hand, holding gloves, is shown. It seems not quite delicate enough for the master, and is perhaps only a copy.

Signed on the right above the hand with the monogram; panel, 11½ inches by 8½ inches.

Exhibited at the Guildhall Art Gallery, London, 1890, No. 83.

In the collection of Sir Hickman Bacon, Bart., Gainsborough.

299. **PORTRAIT OF A MAN.**—Half-length. He is in black, with a broad close-fitting white collar and a brown peruke falling on the shoulders.

Medallion-shaped, copper, 12 inches by 9½ inches.

*Sale.*—Maison Artz, The Hague, May 7, 1907, No. 268 (200 florins, Scheurleer).

In the collection of C. Lunsingh Scheurleer, The Hague.

300. **PORTRAIT OF A PREACHER,** probably of the Pijnacker family.—Three-quarter length, seated facing the spectator. His right hand is on his breast; his left hand rests on a book upon the table beside him. He is in black with a plain flat collar. He has grey curls. To the left is a book-case. At foot is a globe.

Panel, 16 inches by 12 inches.

In the collection of J. M. Pijnacker Hordijk, The Hague.

301. **PORTRAIT OF A MIDDLE-AGED MAN.**—Three-quarter length, standing. He is turned three-quarters right and looks at the spectator. His curly hair falls on his shoulders; he has a very slight moustache. He wears a long black velvet jacket, open in front to show his light silk waistcoat, which is trimmed with figured grey lace on a white ground. The sleeves have white cuffs in front, and at the throat is a fine lace ruffle. He leans his left hand on his hip. In his right hand he holds a silver-headed cane. To the right is a table with a grey cloth, on which

lies his broad-brimmed black felt hat. To the right on the light background is the inscription "Aetatis 48."

Signed with the monogram, and dated 1670; canvas, 15 inches by 12 inches.

Engraved by Loewenstamm.
In the collection of Max Kann, Paris.
In the Brooks collection, Paris, 1877.
In the collection of R. Lachmann, Hamburg.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 220.
In the collection of Rodolphe Kann, Paris.
In the collection of Frau Emden, Hamburg.

302. **A BURGOMASTER OF AMSTERDAM** (?).—Full length, turned three-quarters right, and looking at the spectator. He wears a black costume, black stockings, laced shoes, and a white collar. His dark curly hair falls in abundance on his shoulders. His left hand is slightly raised; the right hand hangs down languidly. On a table with a cover to the right lies his black felt hat. Behind him to the left is an easy-chair. In the right-hand wall is a half-opened door. On the wall at the back is a map. Near it is a chair.

Signed on the left; 33½ inches by 28 inches.

In the Ferdinandeum, Innsbruck, 1889 catalogue, No. 608.

303. **PORTRAIT OF A MAN.**—Three-quarter length. Not bad, although not in good condition.

In the collection of the Earl of Derby, Knowsley House.

304. **PORTRAIT OF A YOUNG MAN.**—Three-quarter length, standing. He is turned three-quarters right, and looks at the spectator. He is beardless, and has long hair. He is in dark clothes with white cuffs and collar. He holds a pair of brown gloves in his left hand, and rests the right hand on his body. To the right is a table with a red cover, on which lies his round black hat with a wide flat brim. Dark background. A good picture, with a refined expression. The blue eyes are slightly too large.

Signed with the monogram; canvas, 18 inches by 14 inches.

In the Cologne Museum, 1902 catalogue, No. 649; acquired in 1886.

305. **PORTRAIT OF A MAN.**—Three-quarter length, standing and looking at the spectator. He wears a brown costume over a white vest. His right hand rests on his hip; his left hand holds a stick. Beside him is a table with a purple cloth, on which lies his felt hat. Very good and exceptionally well preserved. [Pendant to 386.]

Canvas, 5½ inches by 5 inches.

In the Copenhagen Museum, 1904 catalogue, No. 50.

306. **PORTRAIT OF A MAN.**—[Pendant to 388.]
Dated 1646.

In the Madame van Aerden Institution, Leerdam.

307. **PORTRAIT OF A GENTLEMAN.**—Full length, standing. He is turned three-quarters right, and looks at the spectator. He has no beard; his long dark brown hair falls in clusters on the shoulders. He wears a broad-brimmed black sugar-loaf felt hat, trimmed with black ribbon. He is dressed in an ample black velvet doublet over a black vest, open in front to show his plaited cambric shirt, which has very wide sleeves tied at the wrists with black ribbon. He has wide black breeches and laced shoes, and a white linen collar trimmed with fine lace. Over his doublet he wears a long black cloak, which hides the left hand; on the right hand he wears a ring. To the right is a table with a red velvet cover with gold fringe; to the left is a red velvet easy-chair, also trimmed with gold fringe. Grey background.

Panel, 26 inches by 21 inches.

In the collection of Sir Charles Eastlake, from which it was purchased for a nominal sum, in accordance with the terms of his will, in 1894.

In the National Gallery, London, 1911 catalogue, No. 1399.

308. **PORTRAIT OF A GENTLEMAN.** Sm. 67.—Full length, standing. He wears a rich black costume embroidered with silver, white stockings, and a hat. Behind him are a chair and a table with a red cover, on which lies an open book with "Lipsi Opera" at the top of the page. In the background is a book-case. The man's pose is almost the same as that of Velazquez' "Philip IV." from Dorchester House. [Pendant to 391.] An "excellent production" (Sm.).

Canvas, 28 inches by 23 inches.

In the collection of the Marquess of Bute, Luton, 1833 (Sm.); mentioned by Waagen in 1854 (iii. 478).

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 173.

309. **PORTRAIT OF A SCHOLAR.**—Three-quarter length, seated on a red easy-chair. He is in black, and holds in his right hand a book with red edges. A larger book, also with red edges, lies on a reading-desk beside him. In the background is a book-case. Although not a very attractive picture at first sight, it gains on closer examination. The expression on the face is especially good.

Panel, 13 inches by 11½ inches.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 153.

In the collection of S. E. Kennedy, London.

310. **PORTRAIT OF A YOUNG GENTLEMAN.**—Half-length, standing. He is turned half-right, and looks at the spectator with his blue eyes. His nose is strong and his expression friendly. He has a distinguished and pleasing appearance. He stands in a room at a table with a red cloth, on which are a roll of manuscript, a pen, and an inkpot. His long curly hair falls on his shoulders. He wears a white collar trimmed with lace; his grey silk doublet with wide sleeves is partly open in front to show a piece of his shirt; at the wrists are wide lace cuffs. He has grey breeches, a sash trimmed with ribbons, and a grey satin cloak. On the back is an old inscription, "Aetatis 22 . 1656."

Panel, 11 inches by 8½ inches.

*Sales.*—Robert de Saint-Victor, Paris, November 26, 1822.
Vicomte du Bus de Gisignies, Brussels, May 9, 1882, No. 79 (3900 francs, Kohlbacher for A. Thiem).

In the collection of Adolph Thiem, San Remo.

In the possession of the London dealers Knoedler.

311. **PORTRAIT OF A MIDDLE-AGED MAN.**—He is turned three-quarters right, and looks at the spectator. He wears a tall and wide black hat and black coat with white cuffs, and a broad white transparent collar, turned down, with a tassel, and has a black cloak thrown round him. His short breeches and shoes are adorned with bows. His left arm is partly hidden under the cloak; in the left hand he holds his dark gloves, while he rests his right hand on his hip. [Pendant to 393.]

Canvas, 24½ inches by 20 inches.

In the Winkler collection, Leipzig.

In the collection of Freiherr Speck von Sternburg, Lützschena, 1888 catalogue, No. 114; catalogued in this collection as early as 1839.

312. **PORTRAIT OF A MAN.**—Three-quarter length. Ruined, with unsightly cracks.

Canvas, 14½ inches by 11½ inches.

In the Lyons Museum, 1903 catalogue, No. 189; acquired in 1887.

313. **PORTRAIT OF AN ELDERLY MAN.**—Full length, standing. He is turned three-quarters right, and looks at the spectator. He has long grey hair and a moustache. He wears a tall broad-brimmed black felt hat, a black cloak, and a dark costume with white cuffs and collar. His breeches and shoes are adorned with bows. His left arm is hidden under his cloak; his right arm hangs down. On the left hand is a ring; in the right hand he holds a glove. [Pendant to 395, and probably painted at the same time (1642 ?), but *see* note above, p. 2.]

Canvas, 24 inches by 19½ inches.

Acquired in 1900 from a private collection in Munich.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 389*a*.

314. **PORTRAIT OF A MAN.**—Full length, standing. He holds his hat in his left hand and an orange in his right. On a table to the right are a dish of oranges and an open watch. In the background is a bed. Four dull purple chairs. The costume is rather late.

In the possession of the Munich dealer J. Böhler.

315. **PORTRAIT OF A MAN.**—He is turned three-quarters left. To the right is a table with a red cloth, on which lies his hat with his gloves on the brim.

In the possession of the Munich dealer J. Böhler.

316. **PORTRAIT OF A MAN IN A BLUE ROBE LINED WITH RED.**—He stands in a room. His hair falls on his shoulders. He holds a cap in one hand and an open letter in the other.

On a table with a red cloth to the right are a book on a white paper, a mirror, a candlestick, and a metal box.

Canvas, 30 inches by 22½ inches.

*Sale.*—Madame E. Warneck, Paris, May 10, 1905, No. 61 (3400 francs, Kleinberger).

In the possession of the Paris dealer F. Kleinberger.

In the possession of the Munich dealer H. Helbing.

317. **PORTRAIT OF A GENTLEMAN.**—He stands, facing the spectator, beside a table with a red cloth. His long brown hair falls on his large square linen collar. He holds his right hand at his breast; his left hand rests on the table, on which lies his black pointed hat.

Panel, 13½ inches by 11½ inches.

Purchased in London, 1888, by Henry J. Marquand, who gave it to the Museum in that year.

In the Metropolitan Museum of Art, New York, 1905 catalogue, No. 276.

318. **PORTRAIT OF A MAN.**

In the collection of Thomas J. Bryan, New York, who bequeathed it to the Society in 1867.

In the collection of the New York Historical Society, 1908 catalogue, No. 541.

319. **PORTRAIT OF A MAN.**—Standing, in a room with a chimney-piece. [Pendant to 398.]

[If, as is probable, this was the picture exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 130—canvas, 34 inches by 24 inches—it is identical with 354, according to the New York catalogue.—*Translator.*]

In the possession of Sir G. Donaldson, London.

In the collection of Senator W. A. Clark, New York.

320. **PORTRAIT OF A MAN.**—Three-quarter length, standing, turned a little to the right. He is in black and wears a broad-brimmed hat. His left hand is under his cloak; his right hand, which hangs down, holds his gloves. [Pendant to 400.]

Canvas, 18½ inches by 14 inches.

In the collection of the Duc de Morny.

In the collection of C. L. Cardon, Brussels.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Fred. B. Pratt, New York.

321. **PORTRAIT OF A MAN IN BLACK AND WHITE.**—Three-quarter length. His right hand is on his hip. His hat lies on a table with a red cover to the right. [Pendant to 402.]

Canvas, 18 inches by 14 inches.

Exhibited in Paris, 1911, No. 153.

In the collection of Baron d'Erlanger, Paris.

322. **PORTRAIT OF A YOUNG DUTCH NOBLEMAN.**—Full length, standing. He is turned three-quarters right, with his head

a little on one side, and looks at the spectator. He has long fair curls and a slight moustache. He wears a dark broad-brimmed felt hat, a black costume with a broad white collar trimmed with lace, a black cloak wound round his hips, and wide boots with white facings. His left arm is under his cloak, but the left hand projects, holding his gloves. His right arm is behind his back. [Pendant to 403.]

Copper, 19 inches by 13½ inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1901, No. 49.

In the collection of the Marquise de Ganay, Paris.

323. **PORTRAIT OF A YOUNG SOLDIER.**—Full length, facing the spectator. His long hair falls on his shoulders. He is in armour with a white scarf round his neck. He leans on a rock in front of a cliff. His right hand is on his sash. His left hand is on the rock, upon which is his iron helmet. Beside him to the left is a dog. He can scarcely be identified, as the Kums sale-catalogue suggests, with William III. of Orange.

Signed on the right at foot with the monogram; copper, 25½ inches by 17 inches.

*Sales.*—E. Kums, Antwerp, May 17, 1898, No. 132 (3300 francs).
Duke of Cleveland and others, London, March 8, 1902, No. 74 (£357).
George Holmes and others, London, April 25, 1903, No. 76 (£178 : 10s., White).

In the collection of T. Dreyfuss, Paris.

In the possession of the Paris dealer F. Kleinberger.

324. **PORTRAIT OF AN OLD MAN.**—Half-length, seated in a chair. He is turned to the right, and looks round at the spectator. He has short grey hair, a brown moustache, and a full grey beard. He is in black with a high close-fitting ruff. In an oval frame.

To the left is a forged monogram of F. Hals; panel, 9 inches by 8 inches.

Exhibited in Paris, 1911, No. 48, as a F. Hals.

In the collection of Jules Porgès, Paris.

325. **PORTRAIT OF A YOUNG MAN.**—Three-quarter length. He is turned half-right and looks at the spectator. His clasped hands hold his black hat. He has long brown hair. He wears a plain white collar and broad cuffs. In a black frame like a window-opening.

Canvas, 23½ inches by 19 inches.

In the collection of Jules Porgès, Paris.

326. **PORTRAIT OF A MAN.**—Half-length. He is seen in full face, but turned a little to the right. He has a large broad-brimmed and pointed hat, and a black costume with a plain collar. His gloves are in his left hand. To the right is a book-case with a curtain.

Panel, 10 inches by 9 inches.

In the collection of Jules Porgès, Paris.

327. **PORTRAIT OF A GENTLEMAN IN A RICH COSTUME.**—Grey and white predominate among the varied tones. [Pendant to 404.]

In the collection of Baron Edmond de Rothschild, Paris.

328. **PORTRAIT OF A GENTLEMAN IN RED BREECHES.**—He sits with his feet crossed beside a table with a red cover.

In the collection of the late Baron Gustave de Rothschild, Paris.

329. **PORTRAIT OF A MAN.**—Full length, standing. His long brown hair hangs down; he is bare-headed. He is in black with a broad flat white collar, and a cloak hanging over his left shoulder. His right hand is on his left, which holds his large slouch hat. He wears orange breeches, and white stockings with wide black stitches and red heels. The right foot is advanced. In a brownish-green room. [Pendant to 406.]

Canvas, 30 inches by 20½ inches.

In the possession of The Hague dealer Preyer.
In the possession of the Paris dealer F. Kleinberger.
In the possession of the Paris dealers Steinmeyer et Fils.

330. **PORTRAIT OF AN OLD MAN.**—Full length, standing. He is in black, and wears a broad-brimmed pointed hat. His right hand is at his breast; his left hand holds his gloves.

Canvas, 18 inches by 24 inches.

Bought in Holland about twenty years ago (? 1892).
In the collection of Alphonse de Stuers, Paris.

331. **PORTRAIT OF A YOUNG MAN.**—He stands, turned three-quarters right, and looks at the spectator. He has a thin beard and long curly hair. He wears a long black doublet, a black cloak wound round his waist, and a white collar with two tassels. The left arm, which is raised, is under the cloak, so that only the gloved hand is seen; the right arm hangs down. His round black felt hat lies with a watch on a table with a cover beside him. Good in expression and of good artistic quality.

19 inches by 16 inches.

In the collection of Prince Serge Koudacheff, St. Petersburg.
In the possession of the Paris dealer F. Kleinberger.
In the collection of L. J. Mandl, Wiesbaden.

332. **Portrait of a Man.**—Full length, standing beside a chair on which he rests his left hand. He is in black with a plain collar. [Probably by Ter Borch. Seen from below it certainly reminds one more of B. Graat.]

24 inches by 19 inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 510.

333. **PORTRAIT OF AN OLD MAN.**—Full length, standing. Canvas, 28 inches by 24 inches.

Exhibited in Berlin, 1909, No. 142.
In the collection of Freiherr von Heyl zu Herrnsheim, Worms.

333*a*. **Portrait of a Scholar.**

*Sale.*—Amsterdam, April 19, 1735 (Hoet, ii. 441), No. 62 (2 florins).

333*b*. **Portrait of a Preacher.**—Many accessories. An especially good picture, according to the sale-catalogue; but, according to a MS. note by J. van der Marck, not by Ter Borch.

*Sale.*—Haarlem, April 12, 1740, No. 15 (11 florins 15, Van der Vinne).

333*c*. **Portrait of a Man.**—Three-quarter length. Very friendly. A small picture.

*Sale.*—Adriaen Swalmius, Rotterdam, May 15, 1747 (Hoet, ii. 196), No. 9 (29 florins).

333*d*. **Portrait of a Man.**
14 inches by 12 inches.

*Sale.*—J. D. Pompe van Meerdervoort and J. van Huysum, Amsterdam, October 14, 1749 (Hoet, ii. 271), No. 37 (9 florins 15—but, according to Hoet, 95 florins).

333*e*. **Portrait of a Man wearing a Hat.**
8 inches by 6½ inches.

*Sale.*—Count van Wassenaer-Obdam, The Hague, August 19, 1750 (Hoet, ii. 291), No. 13 (24 florins, J. van der Marck).

333*f* and *g*. **Two Pictures of a Knight on Horseback.**

*Sale.*—J. Palthe, Leyden, March 20, 1770, Nos. 219 and 220 (1 florin 50, the pair).

334. **Portrait of a Man.**—Full length, standing. He wears a black velvet costume and a silk cloak, and a hat, and holds his gloves in his right hand. Very careful and delicate. Of Ter Borch's best period.
Canvas, 29 inches by 20½ inches.

*Sale.*—H. Aarentz of Deventer, Amsterdam, April 11, 1770, No. 9 (250 florins, Braamcamp).

334*a*. **Portrait of a Man in Black.**—Full length, standing. Very carefully painted.
Canvas, 25½ inches by 19 inches.

*Sales.*—G. van Oostrum and others, The Hague, September 23, 1765, No. 37 (12 florins, Verschuuring).
H. Verschuuring, The Hague, September 17, 1770, No. 19.

334*b*. **Portrait of a Magistrate.**—Seated at a table, dressed in black. With accessories. Very natural and artistically painted.
18½ inches by 14 inches.

*Sale.*—Amsterdam, December 19, 1770, No. 38 (3 florins, J. Wubbels).

334*c*. **Portrait of a Man.**—Very delicate and carefully painted. [Pendant to 409*b*.]

Canvas, 19½ inches by 14 inches.

*Sale.*—Amsterdam, January 20, 1772, No. 28 (6 florins, with pendant, Bogaart).

334*d*. **Portrait of a Young Man.**—He stands in a room by a table on which lies his plumed hat. He leans his right hand on a stick; his left hand is on his hip. Good and carefully painted. [Pendant to 410.]

Canvas, 16 inches by 12 inches.

*Sale.*—Van der Dussen, Amsterdam, October 31, 1774, No. 5.

334*e*. **Portrait of a Man in Black.**—He stands at a table, on which lie some ornaments. Very fine and carefully painted.

Canvas, 16½ inches by 14 inches.

*Sale.*—Amsterdam, July 26, 1775, No. 312 (7 florins 5, Quinkhard).

334*f*. **Portrait of a Man.**—He stands at a table. Both his hands are visible. On the table lie his hat and a watch. Very fine and carefully painted. [Pendant to 410*a*.]

Canvas, 17½ inches by 14 inches.

*Sale.*—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 240 (9 florins 10, with pendant, Quinkhard).

334*g*. **Portrait of a Man.**—Three-quarter length, standing. He holds a glove in one hand. On a table beside him lies his hat. Very delicate, and carefully painted.

Canvas, 17 inches by 14 inches.

*Sales.*—Amsterdam, July 26, 1775, No. 313 (8 florins 10, De Monie).
P. de Monie, Leyden, April 17, 1784, No. 12 (32 florins 10, Van Braam).

335. **Portrait of a Man.**—He sits in a room at a table, on which are a desk, writing materials, and books. He is in black, and has a letter in his hand. At his feet lies a little dog. Carefully painted.

Canvas, 29 inches by 23 inches.

*Sale.*—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 433 (50 florins, Fouquet).

335*a*. **Portrait of a Man.**—Artistically painted. Of the master's best period. [Pendant to 410*c*.]

Panel, 9 inches by 7 inches.

*Sale.*—M. de Brouwer the younger, Brussels, July 31, 1788, No. 40 (85 florins, with pendant, Aniet).

335*b*. **Portrait of a Gentleman in Black.**—He is enveloped in a cloak, and wears white bands at his throat.

Oval copper, 7 inches by 5 inches.

*Sale.*—Leyden, August 26, 1788, No. 146 (2 florins 16, Stokhuysen).

335*c*. **Portrait of a Man.**—Full length, standing. He is in black with a tall hat, and holds his gloves in one hand. Masterly and vigorous in style.

Panel, 25½ inches by 20½ inches.

*Sale.*—J. Danser Nijman, Amsterdam, August 16, 1797, No. 275 (30 florins).

336. **Portrait of a Gentleman in Old Dutch Costume.**—Full length, standing in a room. Fine and carefully painted. [Pendant to 412.]

Canvas on panel, 26½ inches by 20½ inches.

*Sales.*—G. Braamcamp, Amsterdam, July 31, 1771, No. 225 (330 florins, with pendant, J. J. de Bruyn)—measuring 26½ inches by 22½ inches.

J. J. de Bruyn, Amsterdam, September 12, 1798, No. 9 (126 florins, with pendant, Reyers).

336*a*. **Portrait of a Gentleman.**—He stands in a room, holding his gloves in one hand. Delicate handling.

Canvas, 25½ inches by 21½ inches.

*Sale.*—G. H. Trochel and others, Amsterdam, May 11, 1801, No. 88 (40 florins, Allard).

336*b*. **Portrait of a Clerical Scholar.**—Half-length. A man of distinguished appearance. Masterly, fine, and vigorous in style.

Canvas on panel, 11½ inches by 9½ inches.

*Sale.*—Amsterdam, June 16, 1802, No. 24 (10 florins 10, Reyers).

336*c*. **Portrait of a Man.**—[Pendant to 412*a*.]

Canvas, 14 inches by 12½ inches.

*Sale.*—Maria Theresia Wittebol and De Labistraeten, Antwerp, June 19, 1804, No. 175 (32 florins, with pendant).

337. **Portrait of a Gentleman.**—Seated in a room. He wears a silk robe, and is reading a newspaper. On a table with a cloth at his side is an open atlas. Remarkably delicate in execution. One of his best works.

19½ inches by 15½ inches.

*Sale.*—Amsterdam, August 8, 1804, No. 183.

337*a*. **Portrait of a Gentleman in Antique Dress.**—Very well painted. [Pendant to 412*b*.]

Canvas, 20½ inches by 16½ inches.

*Sale.*—Amsterdam, August 8, 1804, No. 185.

337*b*. **Portrait of a Gentleman in Old-fashioned Dress.**—Good, and carefully painted. [Pendant to 412*c*.]

Panel, 16½ inches by 11 inches.

*Sale.*—Taets van Amerongen, Amsterdam, July 3, 1805, No. 46 (90 florins, with pendant, L. Bakker).

337*c*. **Portrait of a Gentleman in Antique Dress.**—He stands in a handsome entrance-hall. Delicate, and cleverly painted.

Canvas, 18½ inches by 14½ inches.

*Sale.*—J. E. Grave and others, Amsterdam, May 5, 1806, No. 2.

337*d*. **Portrait of a Gentleman.**—He stands in a room at a table with a red cloth. Accessories. Carefully painted.

32½ inches by 26½ inches.

*Sale.*—J. E. Grave and others, Amsterdam, May 5, 1806, No. 3.

337*e*. **Portrait of a Young Nobleman in Old Dutch Dress.** Sm. 23.—He rests his left hand on the hilt of his sword; his right hand holds a cane. Before him stands a table covered with a carpet, on which lies his plumed hat. [Pendant to 413.]

Canvas, 12 inches by 10 inches.

*Sale.*—Nogaret, Paris, April 6, 1807; it was in the collection in 1780 (Sm.).

338. **Portrait of a Scholar.**—Half-length, standing. He is of distinguished appearance, is dressed in black, and holds his gloves in one hand. Masterly, fine, and carefully painted.

Panel, 11 inches by 9 inches.

*Sale.*—Amsterdam, November 28, 1808, No. 5 (40 florins, T. Spaan).

338*a*. **Portrait of an Officer.**—Beside an open window in a room.

*Sale.*—Haarlem, April 26, 1811, No. 107.

338*b*. **Portrait of a Man.**—One hand is at the fastening of his collar; the other hand holds his hat. A meritorious work.

Panel, 11 inches by 9 inches.

*Sale.*—F. J. O. Boymans, Utrecht, August 31, 1811, No. A. 85.

338*c*. **Portrait of a Man.**—[Pendant to 453*c*.]

Panel, 11 inches by 9 inches.

*Sale.*—Jer. de Bosch, Amsterdam, April 6, 1812, No. 24.

339. **Portrait of a Gentleman in a Handsome Dutch Costume.**—The master's good style is here shown in its most attractive phase. [Pendant to 414.]

Panel, 19½ inches by 17 inches.

*Sales.*—(Possibly) Rotterdam, August 3, 1811, No. 49 (36 florins, with pendant 394, Van der Haar)—18½ inches by 16 inches, pendant to 394; *see* 414.

H. Croese, Amsterdam, September 18, 1811, No. 131 (50 florins, with pendant, Van Voort).

H. Croese, Amsterdam, September 20, 1812, No. 60 (50 florins, with pendant, Nieuwenhuys).

339*a*. **A Small Portrait of a Gentleman with a Lace Collar.**—Uncommonly delicate, and careful in treatment.

Oval copper.

*Sale.*—A. G. van Taack, widow of D. W. van Vlooten, Utrecht, April 10, 1815, No. 19.

339*b*. **Portrait of a Gentleman.**—A picture of rare finish.

Copper, 2½ inches by 3 inches.

*Sale.*—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 143 (8 florins).

339*c*. **Portrait of a Gentleman.**—His left hand is at his breast; his right hand holds his hat.
Canvas, 40 inches by 32½ inches.

*Sale.*—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 145.

339*d*. **Portrait of a Scholar.**—He holds a book.
Panel, 11 inches by 7 inches.

*Sale.*—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 147 (4 florins).

339*e*. **Portrait of a Princely Personage.**—In a room. Especially fine in effect. [Pendant to 339*f*.]
Canvas.

*Sale.*—Amsterdam, July 23, 1816, No. 57 (14 florins 10, Meyer).

339*f*. **Portrait of a Princely Personage.**—[Pendant to 339*e*.]
Canvas.

*Sale.*—Amsterdam, July 23, 1816, No. 57 (14 florins 10, Meyer).

339*g*. **Portrait of a Gentleman in Dutch Costume.**—Full length. [Pendant to 414*c*.]
Canvas, 13 inches by 10 inches.

*Sale.*—Amsterdam, July 16, 1819, No. 167 (121 florins, with pendant, Boymans).

339*h*. **Portrait of a Man in Black.**—[Pendant to 414*d*.]
Canvas, 12½ inches by 10 inches.

*Sales.*—Amsterdam, July 16, 1819, No. 165 (246 florins, with pendant, Brondgeest).
Amsterdam, November 16, 1819, No. 74 (185 florins, with pendant, Vinkeles).

340. **Portrait of a Man in Black.**—Standing. [Pendant to 414*e*.]
Canvas, 12½ inches by 10 inches.

*Sales.*—Amsterdam, July 16, 1819, No. 164 (20 florins, with pendant, Brondgeest).
Amsterdam, November 16, 1819, No. 75 (20 florins, with pendant, Van den Berg).

340*a*. **Portrait of a Man in Black.**—Standing; he has a cloak.
Canvas, 11½ inches by 10 inches.

*Sales.*—Amsterdam, July 16, 1819, No. 166 (26 florins, Brondgeest).
Amsterdam, November 16, 1819, No. 76 (31 florins, Mensart).

340*b*. **Portrait of a Gentleman.**—Standing.
Canvas, 13 inches by 10 inches.

*Sales.*—Amsterdam, July 16, 1819, No. 168 (25 florins, Brondgeest).
Amsterdam, November 16, 1819, No. 77 (12 florins, Vinkeles).

340*c*. **Portrait of a Gentleman.**
Canvas, 6 inches by 4 inches.

*Sales.*—Amsterdam, July 16, 1819, No. 169 (15 florins, Brondgeest).
Amsterdam, November 16, 1819, No. 78 (15 florins, Vinkeles).

340*d*. **Portrait of a Gentleman in Black Satin.**—Delicately painted.

Canvas, 6½ inches by 5½ inches.

*Sale.*—C. S. Roos, Amsterdam, August 28, 1820, No. 29 (45 florins 10, Brondgeest).

340*e*. **Portrait of a Gentleman in Black Satin.**—Carefully painted. [Pendant to 414*f*.]

Canvas, 20 inches by 17 inches.

*Sales.*—H. Stokvisch, C. Henning, and others, Amsterdam, May 22, 1823, No. 146 (49 florins, with pendant, Brondgeest).

A. Meynts, Amsterdam, July 15, 1823, No. 128 (65 florins, with pendant, Endthoven).

340*f*. **Portrait of a Man.**—Standing at a table. Carefully painted.

Canvas, 17 inches by 14 inches.

*Sale.*—J. Roelofs, Amsterdam, March 8, 1824, No. 148 (13 florins 10).

341. **Portrait of a Gentleman.**—Standing in a room ; with a cloak and a white collar. His hat lies on a table. Behind him is a chair. Well painted.

Canvas, 28 inches by 24 inches.

*Sale.*—Fr. J. Mensart and others, Amsterdam, September 2, 1824, No. 166 (14 florins, J. de Vries).

341*a*. **Portrait of a Gentleman.**—Standing at a table with a velvet cover. Carefully painted.

Canvas.

*Sale.*—Amsterdam, December 3, 1827, No. 10 (44 florins, Arends).

341*b*. **Portrait of a Gentleman.**—Full length. [Pendant to 416*d*.]

Panel, 29½ inches by 26½ inches.

*Sale.*—Amsterdam, January 3, 1831, No. 62 (5 florins, with pendant, Van den Berg).

341*c*. **Portrait of a Man in Old Dutch Dress.**—Very fine and delicately rendered. [Pendant to 416*e*.]

Panel, 12 inches by 8 inches.

*Sale.*—Amsterdam, May 14, 1832, No. 96 (50 florins, with pendant, De Vries).

341*d*. **Portrait of a Gentleman.**—Full length. Carefully painted. [Pendant to 417*a*.]

Panel, 27½ inches by 21 inches.

*Sale.*—Amsterdam, April 17, 1837, No. 91 (100 florins, with pendant, Roos).

341*e*. **Portrait of a Young Man.**

Oval copper, 5 inches by 4 inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 649 (46 florins).

341*f*. **Portrait of a Man.**
Oval copper, 4 inches by 3 inches.

*Sale*.—Comte F. de Robiano, Brussels, May 1, 1837, No. 650 (28 francs, with 417*b*).

341*g*. **A Small Portrait of a Man.**

*Sale*.—Comte F. de Robiano, Brussels, May 1, 1837, No. 652 (30 francs).

341*h*. **Portrait of a Man in Black.**—Wearing a hat.
Canvas, 13½ inches by 10½ inches.

*Sale*.—Comte F. de Robiano, Brussels, May 1, 1837, No. 653.

341*i*. **Portrait of a Man on a Dappled Grey Horse.**
Signed on the right with the monogram.

*Sale*.—X. de Burtin, Paris, 1839, No. 19 (1000 francs).

341*j*. **Portrait of a Man.**—Very carefully and delicately painted. [Pendant to 417*d*.]
Canvas, 15 inches by 12½ inches.

*Sale*.—J. Bleuland, Utrecht, May 6, 1839, No. 338 (208 florins, with pendant, Weimar).

342. **Portrait of a Man.**

It is uncertain whether two or more of the following were identical :—
*Sales*.—Anthony Deutz, Amsterdam, March 7, 1731 (Hoet, i. 363), No. 58 (10 florins 10).
J. Palthe, Leyden, March 20, 1770, No. 195 (15 florins) and No. 196 (1 florin 10).
Amsterdam, May 5, 1802, No. 208—full length ; not in the sale.
Amsterdam, April 14, 1813, No. 79 (6 florins).
Amsterdam, January 25, 1825, No. 131 (5 florins 25, Vlijmen).
Exhibited at Amsterdam, 1845, No. 71 ; pendant to 421.

342*a*. **Portrait of a Man.**—[Pendant to 417*e*.]

Exhibited at Amsterdam, 1845, No. 85.

343. **Portrait of a Councillor.**—Three-quarter length, standing. His right hand rests on his hip. He wears a cambric shirt and a jacket, and has a cloak wrapped round him. At his throat is a ruffle : on his sleeves are lace cuffs. He leans on a table, covered with a dark red cloth, upon which lies his hat. [Pendant to 419.]
Canvas, 18½ inches by 14 inches.

*Sale*.—Héris, Brussels, June 19, 1846, No. 79.

344. **Portrait of a Councillor in Black.**—His thick hair falls in a wide mass on his shoulders. His left hand rests on some books upon a table to the right. At the back is a green curtain with broad folds.
Panel, 11 inches by 8½ inches.

*Sale*.—Van Saceghem, Brussels, June 2, 1851, No. 116 (60 francs, Thierens).

344*a*. **Portrait of a Man.**—[Pendant to 419*a*.]
Panel, 14 inches by 12½ inches.

*Sales.*—Amsterdam, December 17, 1850, No. 227 (50 florins, with pendant, Slaes).
An Overijssel collection, Amsterdam, September 15, 1851, No. 227.

344*b*. **Portrait of a Gentleman.**—Well painted. [Pendant to 419*c*.]
Panel, 10 inches by 8 inches.

*Sale.*—Jer. de Vries, Amsterdam, November 15, 1853, No. 116 (50 florins, with pendant, De Vries).

344*c*. **Portrait of a Man.**—Careful and delicately rendered.
In the Vivian collection, Claverton, 1854 (Waagen, iii. 177).

344*d*. **Portrait of a Scholar.**
*Sale.*—Bertrand, Paris, November 13, 1855, No. 168.

344*e*. **Portrait of a Man in a Satin Costume.**—He sits at a table, on which are a small desk and writing materials, and holds a book. Fine tone and good brushwork.
Canvas, 33½ inches by 35½ inches.

*Sales.*—Amsterdam, January 3, 1831, No. 61.
Amsterdam, April 17, 1857, No. 90 (50 florins, Roos)—21½ inches by 23½ inches.

344*f*. **Portrait of a Gentleman.**—He holds in his left hand a watch, to which he points with his right hand. Of great delicacy.
Panel, 6 inches by 5 inches.

*Sale.*—H. G. Nahuys van Burgst, Antwerp, September 13, 1858, No. 25.

344*g*. **Portrait of an Old Scholar.**—In his study.
Canvas, 25 inches by 22½ inches.

In the collection of Prince zu Hohenzollern-Hechingen, Löwenberg, 1858 (Parthey, ii. 626).

345. **Portrait of a Man in Black.**—Full length. "Delicate but somewhat empty," according to Waagen (iii. 207).

*Sale.*—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1114.

345*a*. **Portrait of a Gentleman.**—Half-length.
Oval panel, 4 inches by 3 inches.

*Sale.*—A. Mos and others, Amsterdam, December 3, 1861, No. 4 (20 florins, Van Houtum).

345*b*. **Portrait of a Gentleman.**
Oval copper, 3 inches by 2½ inches.

*Sale.*—A. Mos and others, Amsterdam, December 3, 1861, No. 14 (8 florins, Hopman).

345*c*. **A Small Portrait of a Man.**—[Probably a pendant to 421*e*.]
Canvas, 8½ inches by 7½ inches.

*Sale.*—C. M. Bronkhuyze van Leede en Oudewaard, Leyden, October 13, 1861, No. 56 (14 florins).

345*d*. **Portrait of a Man.**—A miniature. [Possibly a pendant to 421*f*.]
Copper.

*Sale.*—Widow of C. H. Meijer, born Huffelman, and others, Amsterdam, May 10, 1864, No. 198.

345*e*. **Portrait of a Man in Black.**—Standing at a table with a purple cloth. Behind him is a purple easy-chair.
Canvas, 30½ inches by 24½ inches.

*Sale.*—G. J. Verburgh and others, Amsterdam, January 24, 1865, No. 23.

345*f*. **Portrait of a Nobleman in Black.**—Not inferior to the pendant, 423.
Copper, 14 inches by 12 inches.

*Sale.*—Amsterdam, September 3, 1866, No. 369.

346. **Portrait of a Nobleman.**—Half-length, standing, turned three-quarters right. He holds his gloves in his left hand before him; the right hand, covered by his black cloak, rests on his hip. Over his black dress he wears a turned-down white collar. He has long hair and a moustache. [Pendant to 424.]
Signed in the right background with the monogram; canvas, 11 inches by 9 inches.

*Sale.*—Marquis de Salamanca, Paris, June 3, 1867, No. 127 (10,000 francs).

347. **Portrait of a Young Man.**—Half-length. His left hand rests on a window. He wears a yellow doublet, a white shirt, and a plumed felt hat.

*Sale.*—De Saint-Remy, Paris, April 26, 1870, No. 168 (200 francs).

348. **Portrait of a Scholar in his Study.**—He sits, seen almost in full face, at a table, on which is a map of the world. He reads a book lying in front of him. He has long brown hair and a small moustache. He wears a long robe trimmed with red. A male visitor, wearing a black cloak and a broad-brimmed felt hat, stands at the back. A spaniel lies on a crimson velvet chair.
Signed on the right; panel, 14½ inches by 12½ inches.

*Sale.*—Baron H. Fagel, Paris, May 4, 1870, No. 21.

348*a*. **Portrait of a Scholar.**
Canvas, 16 inches by 13 inches.

*Sale.*—Amsterdam, March 30, 1874, No. 100.

348*b*. **Portrait of a Dutch Scholar seated at a Table.**—Full length. An excellent picture, well drawn and coloured.
Canvas, 18 inches by 14½ inches.

*Sale.*—E. H. Mayer, Cologne, May 12, 1874, No. 261.

348*c*. **Portrait of a Young Man.**—Half-length. Almost in full face. With a tall hat and a turned-down collar. An excellent little picture.

Octagonal panel, 5 inches by 4 inches.

*Sale.*—E. H. Mayer, Cologne, May 12, 1874, No. 262.

348*d*. **Portrait of a Man.**—Standing beside a table, on which lie his hat, a watch, and a large book.

Canvas, 30 inches by 23½ inches.

*Sale.*—Marquis de Salamanca, Paris, January 25, 1875, No. 82.

348*e*. **Portrait of a Man in Black.**—He has a glove in his right hand and wears a large hat and a turned-down white collar. [Probably a pendant to 427.]

Canvas, 18 inches by 14 inches.

*Sale.*—B—— de Saint-Seine, Paris, April 15, 1875, No. 283.

348*f*. **Portrait of a Man.**—Half-length, seen in full face. He has curly hair and a black moustache and whiskers. He is in a dark dress with a large collar and tassel. Green background. Admirably painted.

Panel, 29½ inches by 24 inches.

*Sale.*—Fürstenberg and others, Cologne, August 6, 1877, No. 110.

349. **Portrait of a Dutchman.**—Standing, turned three-quarters right. His left hand is on his hip; his right hand holds his gloves. He has a moustache, and long brown hair falling on his shoulders. He wears a short jacket with wide sleeves, wide breeches trimmed with ribbon, stockings fastened at the knee with broad ribbons, and laced shoes. A broad collar falls over his jacket; on his sleeves are wide stiff cuffs. Beside him, on a table with a green cloth, lies his hat.

Signed on the left with the monogram; panel, 30 inches by 22½ inches.

*Sale.*—Neven, Cologne, March 17, 1879, No. 208.

350. **Portrait of a Man.**—Seen to the waistband. His head is turned three-quarters right. He is in black with a turned-down collar adorned with tassels. [Pendant to 431.]

Oval copper, 8 inches by 6 inches.

*Sale.*—Baron de Beurnonville, Paris, May 9, 1881, No. 524 (3150 francs, with pendant).

351. **Portrait of a Man.**—Full length, standing. He wears a large black coat and a round hat. He holds a glove in his hand.

23 inches by 20 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1881, No. 80. Then in the collection of Sir William N. Abdy, Bart., London.

351*a*. **Portrait of a Dutchman.**—Full length. [Pendant to 431*b*.] Signed; canvas, 18 inches by 14 inches.

*Sale.*—P. Methorst the elder and others, Amsterdam, March 14, 1882, No. 81.

352. **Portrait of a Man in Black.**—Three-quarter length, standing. He leans his left elbow on a table with a red velvet cover. [Pendant to 389.]

Panel, 15½ inches by 12 inches.

In the collection of Prince Zampieri, Bologna.

*Sale.*—Amédée Gautray, Paris, February 23, 1883 (1480 francs)—*see* Eudel, 1884, p. 143.

353. **Portrait of a Scholar.**—Three-quarter length. He sits on a wooden chair at his writing-table, turning the leaves of a book lying before him. His head is turned three-quarters right. He has grey hair, and is in black with a close-fitting white collar. His right hand rests on his knee. At the back is a map. On a shelf are books. On the right-hand wall hangs a mandoline.

Signed on the right at top with the monogram; copper, 16 inches by 11 inches.

*Sales.*—P. Roelfsema and others, Groningen, June 22, 1863, No. 328.
Dr. van Cleef of Utrecht, Paris, April 4, 1864, No. 92 (1100 francs).
Baron de Beurnonville, Paris, May 9, 1881, No. 523 (1700 francs).
Baron de Beurnonville, Paris, May 21, 1883, No. 104 (1500 francs).

354. **Portrait of a Short Man.**—Full length, standing, turned a little to the right. He is in black. On a table beside him lies his hat. [Pendant to 434.] [Probably identical with 319.—*Translator.*]

Canvas, 31 inches by 25 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1884, No. 60.
Then in the collection of W. F. B. Massey Mainwaring, London.

355. **Portrait of a Scholar.**—Three-quarter length. He is turned three-quarters right. He has long curly hair and a slight moustache. He is in black, with a wide, square, close-fitting collar. Beside him to the right is a table with a red cover, on which lie a book and some gloves. Dark-grey background.

Canvas, 17½ inches by 14 inches.

*Sale.*—Freiherr von Fechenbach and others, Cologne, May 29, 1889 (410 mark).

356. **Portrait of a Scholar.**—Turned three-quarters right. In black with a broad round collar.

Canvas on panel, 9 inches by 6½ inches.

*Sale.*—A. Baehner, Cologne, September 30, 1889, No. 136.

356*a*. **Portrait of a Young Scholar in his Study.**

Canvas, 25½ inches by 21 inches.

*Sale.*—O. A. Spitzen, Zwolle, October 15, 1889, No. 21.

357. **Portrait of a Man.**—Half-length. He is turned to the left, and looks straight before him. He has long brown hair, and wears a black cloak which he holds together with his left hand. On a table with a purple cloth, to the left, is a gold watch.

Canvas, 12½ inches by 10 inches.

*Sale.*—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 6.

358. **Portrait of a Scholar.**—Three-quarter length. He stands beside a pillar with a red curtain. He is turned a little to the left. He wears a black gown with a turned-down collar and a small black cap. On a table beside him lies an open book.

Panel, 12½ inches by 8½ inches.

*Sale.*—The widow Marie von Robert and others, Cologne, March 27, 1893, No. 303.

359. **Portrait of a Preacher.**—Three-quarter length. He is in black, with white bands, and stands at a table with a red cover, on which lies his hat.

Panel, 17 inches by 14 inches.

*Sale.*—Clavé-Bouhaben, Cologne, June 4, 1894, No. 308.

360. **PORTRAIT OF A MAN.**—Full length. He is in black, and holds his black hat in his right hand, and his gloves, trimmed with brown, in his left. The picture has suffered, but is still of good quality.

24½ inches by 17 inches.

*Sales.*—Amsterdam, August 7, 1776, No. 138 (4 florins 25)—canvas, 26½ inches by 21½ inches.

A. Hope, London, June 30, 1894, No. 64 (£420, Clayton).

361. **Portrait of a Middle-aged Preacher.**—Half-length. In three-quarter profile against a grey background. He is in black with a white collar, and wears a black cap on his fair curly hair. A very delicate picture, admirably characteristic of the master.

Signed above the left shoulder with the monogram; copper, 5 inches by 3½ inches.

*Sale.*—Wallis and others, Berlin, May 24, 1895, No. 109.

362. **PORTRAIT OF A YOUNG GENTLEMAN.**—Full length, standing. He is turned three-quarters right, and looks at the spectator. He is beardless and has long brown curly hair. He is in black, with white cuffs and a white lace collar, from which hang two tassels. He wears breeches, white stockings, and black laced shoes. His black cloak is thrown round his waist, and the edge is held in his gloved left hand. His right hand hangs down. On a table with a green cover, to the right, are his broad-brimmed felt hat, a large book bound in vellum, and a watch in a case. To the left are an easy-chair and a half-opened door. On the back wall hangs a map; near it are two chairs.

30 inches by 24 inches.

*Sales.*—F. J. Gsell, Vienna, March 14, 1872.

D—— de G——, Paris, June 8, 1896, No. 9.

Van Oudshoorn and others, Amsterdam, November 24, 1896, No. 88 (3450 florins).

362*a*. **Portrait of a Man in Black.**—With a lace collar. [Pendant to 440*b*.]

Signed, and dated 1638 (?).

*Sale.*—Durie and others, London, December 12, 1896, No. 99.

362*b*. **Portrait of a Man in Black.**—With a hat and a muslin collar. His gloves are in his right hand. [Pendant to 440*c*.]

18 inches by 14 inches.

*Sale.*—Baron de Hirsch, London, February 6, 1897, No. 54.

363. **Portrait of a Gentleman in Black.**—Full length, standing. He holds a riding-whip in his right hand. His hat lies on a table.

Signed with the monogram ; canvas, 30 inches by 25½ inches.

*Sale.*—Berlin, April 5, 1898, No. 33.

364. **Portrait of a Young Man.**—Half-length. He sits at a table, pointing to a letter.

Panel, 7½ inches by 6½ inches.

*Sale.*—Berlin, April 5, 1898, No. 94.

364*a*. **Portrait of a Man in Black.**—With a lace collar.

*Sale.*—London, May 19, 1899, No. 57.

364*b*. **Portrait of a Young Man in Grey.**—With a white collar. Oval copper, 4½ inches by 3 inches.

*Sale.*—Paley and others, London, June 16, 1900, No. 130.

364*c*. **Portrait of a Man in Black.**—With a lace collar.

*Sale.*—London, April 3, 1901, No. 158.

365. **PORTRAIT OF A MAN.**—Half-length. He is turned a little to the right, and looks at the spectator. He has long hair and a slight moustache. He wears a broad-brimmed and pointed black felt hat, a white linen collar, and a black cloak which covers his arms and shows only the left hand holding a glove. To the right is a book-case.

10 inches by 8 inches.

*Sale.*—Huybrechts, Antwerp, May 12, 1902, No. 130 (1400 francs, Mersch).

366. **Portrait of a Man.**—Half-length. He is turned three-quarters left, and looks at the spectator. He has long black hair and a moustache. He wears a white collar with two white tassels, and a black cloak covering the arms and showing in front a piece of the light under-garment. A good picture, but not an unquestionable work of Ter Borch.

Inscribed on the right "Aetatis 42 . 1652"; oval copper, 7 inches by 6 inches.

*Sale.*—Huybrechts, Antwerp, May 12, 1902, No. 131 (1400 francs, Rutten of Liège).

366*a*. **Portrait of a Man in Black.**—With a black hat. In his hand are his gloves.

Panel, 10 inches by 8½ inches.

*Sale.*—London, March 14, 1903, No. 49.

367. **Portrait of a Young Prince.**—Half-length. He has long curly hair, and wears a brown coat and a large white collar.

Oval copper, 10 inches by 8½ inches.

*Sale.*—Heis and others, Cologne, October 5, 1903, No. 119.

367*a*. **Portrait of a Young Student in a Scholar's Gown.**—He holds a glove and a book.

45 inches by 32 inches.

*Sale.*—Huth and others, London, March 19, 1904, No. 113.

367*b*. **Portrait of a Nobleman.**

Copper, 11 inches by 8½ inches.

*Sale.*—Von Keller and others, Frankfort-on-Main, May 17, 1904, No. 91.

367*c*. **Portrait of a Man.**—Half-length. In a cloak; with long curls.

Signed with the monogram; oval, 5½ inches high.

*Sale.*—Van Meerten, Delft, August 26, 1904, No. 428.

367*d*. **Portrait of a Young Man in Armour.**—A miniature.

*Sale.*—H. J. A. Eyre and others, London, December 9, 1905, No. 127.

367*e*. **Portrait of a Man with a Curly Peruke.**—With a coat-of-arms.

Canvas, 11 inches by 8 inches.

*Sale.*—F. Hermersdorff and others, Munich, December 14, 1905, No. 164.

368. **Portrait of an Elderly Gentleman.**—He is in black with a white collar and cuffs. He stands beside a table, on which lie his hat and a watch.

Canvas (?), 15 inches by 11½ inches.

*Sales.*—Petronella de la Court van der Voort and others, Amsterdam, August 26, 1772, No. 124 (1 florin 25, Tol).
W. R. Cassels and others, London, July 25, 1907, No. 68.

368*a*. **Portrait of a Gentleman in Brown.**—He holds a watch.

Oval copper, 11 inches by 9 inches.

*Sale.*—E. J. Stanley and others, London, January 27, 1908, No. 147 (£7 : 7s., Maxwell).

369. **Portrait of a Man.**—Full length. He stands in a room, holding an apple in his right hand and his hat in his left. He is in black. Beside him is a table with a cloth, on which is a dish of oranges. On the wall hang household utensils. The whole is painted with tenderness and delicacy.

Canvas, 29½ inches by 22½ inches.

*Sales.*—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 432.
H. Zoeppritz and others, London, May 15, 1908, No. 80 (£210, Cohen).

369*a*. **Portrait of a Young Gentleman.**—He is in black, with a broad lace collar and ribbons.

Panel, 7 inches by 5½ inches.

*Sales.*—C. Bowyer and others, London, February 17, 1908, No. 99.
Lord Amherst of Hackney and others, London, December 12, 1908, No. 101.

370. **Portrait of an Elderly Man.**—Half-length, standing. He is turned three-quarters left, and looks at the spectator. He has a long, dark blonde peruke, and wears a white collar and a black cloak covering his arms. With his right hand he makes a gesture as if he is speaking; his right-hand glove is in his gloved left hand.

Signed in the background with the monogram; canvas, 13 inches by 14 inches.

*Sale.*—G. R. Hoschek von Mühlheim, Vienna, March 24, 1909, No. 6 (480 krone).

371. **PORTRAIT OF A YOUNG WOMAN.**—Half-length. She is turned three-quarters left, and looks at the spectator. She wears a dark dress with a broad close-fitting collar of white lace and white cuffs. She holds a closed fan. In the centre of the collar is a small bow. Her face is framed in ringlets, and she wears a light bow above her right ear. Her bare neck is adorned with a slender chain. Wrongly regarded as a portrait of Geertruyd Matthyssen, wife of Ter Borch. [Pendant to 285.]

Signed in the left background with the monogram; oval copper, 14 inches by 11½ inches.

*See* Moes, *Iconographia Batava*, No. 4889, 1.

Bought at The Hague, 1868, with the pendant.

In the collection of L. Dupper, Dordrecht; bequeathed to the Rijksmuseum, 1870.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 569.

372. **PORTRAIT OF A LADY.**—Full length, standing. She is seen in full face, and looks at the spectator. She wears over a white moiré petticoat a black dress with white cuffs and a plain white collar, and has a widow's cap. She holds a coloured fan in both hands before her. [Pendant to 286.]

Signed on the left with the monogram, and dated "Aetatis 32 . 1656"; canvas, 24 inches by 17½ inches.

Exhibited at Rotterdam, 1899; at The Hague, 1903, No. 4; and by the Amsterdam dealers Fred. Muller and Co., 1906, No. 14.

In the collection of W. L. Luyken Glashorst, Amsterdam.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 575; exhibited on loan since 1911.

373. **PORTRAIT OF A LADY.**—Standing. She wears a black and white dress, and holds a fan. Beside her is a table with a dull purple cloth, on which is a finely decorated red service-book. Behind her is an arm-chair. At the back is a bed. [Pendant to 262.]

Signed on the chair with the monogram; canvas, 30 inches by 24 inches.

Exhibited at Rotterdam, 1899, No. 5.
In the possession of the Paris dealer F. Kleinberger.
In the collection of C. Hoogendijk, The Hague, No. 117.
In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 575*b*; exhibited on loan since 1911.

374. **PORTRAIT OF A LADY.**—Half-length, facing left. In a plain black dress. [Pendant to 287.]

Inscribed on the back, "Aet. 36 A° 1657"; panel, 8 inches by 6 inches.

Exhibited at The Hague, 1881, No. 291.
In the collection of Jonkvrouw A. Schimmelpenninck, The Hague.
In the possession of the Amsterdam dealer Fred. Muller and Co.

375. **PORTRAIT OF A YOUNG WOMAN.**—Half-length. She is seen in full face and looks at the spectator. Her long curly hair is adorned with a handsome hood. She wears round her shoulders a white lace collar fastened with a brooch. Round her neck is a pearl necklace. [Pendant to 269.]

Oval gold, 4 inches by 3 inches.

See *Oud Holland*, iv. pp. 152-3.
In the collection of J. Six, Amsterdam.

376. **PORTRAIT OF A YOUNG LADY.**—Full length, standing. She is turned three-quarters left and looks at the spectator. She wears a handsome white satin gown, richly trimmed, with elbow sleeves, cut low over the neck and shoulders. Round her neck is a pearl necklace. The right arm hangs down; the left arm is slightly raised. To the left is a large table with a red velvet cover, on which are a vase of flowers, a skull, writing materials, a flute, a pearl necklace, a candlestick with a candle, and other objects. A spaniel lies in front of the table. In the right background is an easy-chair.

Canvas, 30 inches by 26 inches.

Exhibited in the A. Rupprecht Exhibition, Munich, 1889.
*Sale.*—H. T. Höch, Munich, September 19, 1892, No. 217 (1100 mark, Braams).
In the Braams collection, Arnhem.

377. **PORTRAIT OF A LADY.**—Three-quarter length, standing. She is turned a little to the left and looks at the spectator. She is in black with gold ribbons and a bow of ribbon on the breast. Her hair is smooth and adorned with a black bow. Her left arm hangs at her side. The finger-tips of the right hand touch a table with a green cloth at her side. On the table is a service-book.

Canvas, 15½ inches by 13 inches.

In the possession of the Berlin dealer Gaston von Mallmann.

378. **PORTRAIT OF A YOUNG LADY.**—Three-quarter length. She is in white satin trimmed with red. With the left hand she strokes a lap-dog seated on a toilet-table with a red wine-coloured cover. Above the table hangs a mirror. In the background are the capital of a column and a black curtain. Behind the lady to the left is a red chair.

Canvas, 16½ inches by 13½ inches.

Exhibited at Berlin, 1890, No. 291 ; and 1909, No. 140.
In the collection of James Simon, Berlin.

379. **PORTRAIT OF A LADY.**—Full length, standing, and looking straight before her. She leans her right hand on a table with a yellowish-red plush cover. She wears a black dress over a grey silk petticoat, a lace collar and cuffs. To the left is a brown silk curtain. [Pendant to 296.]

Canvas, 26 inches by 20 inches.

In the collection of Colonel Hankey, Beaulieu, Hastings.
In the possession of the Paris dealer C. Sedelmeyer.
In the possession of the Paris dealer F. Kleinberger.
In the collection of the late A. de Ridder, Cronberg, near Frankfort-on-Main.

380. **PORTRAIT OF A YOUNG WOMAN.**—Three-quarter length, standing. She is turned to the right and looks straight before her, past the spectator. She wears a black dress over a white under-dress with short puffed sleeves adorned with black bows, and has a pearl necklace round her bare neck. On the arms, which hang loosely down, are pearl bracelets. On a table with a green cover, to the right, lie books and ornaments. A grey wall.

In the Von Liphart collection, Ratshof, Dorpat.

381. **PORTRAIT OF A LADY.**—Three-quarter length. She is middle-aged and of pleasant appearance. She is in black with white sleeves and a fur cape round her shoulders. Behind her is a red velvet chair. A good picture.

Canvas, 15 inches by 11 inches.

Exhibited at the Guildhall Art Gallery, London, 1890, No. 77.
In the collection of Sir Hickman Bacon, Bart., Gainsborough.

382. **Portrait of a Young Woman.**—With a broad white collar.

Oval copper, 3½ inches by 3 inches.

Exhibited at The Hague, 1881, No. 292.
In the collection of Victor de Stuers, The Hague.

383. **PORTRAIT OF AN OLD LADY.**—Three-quarter length, seated. She is turned a little to the right, and rests her right hand on the arm of the chair and her left hand on her knee. She is in black.

In the collection of Victor de Stuers, The Hague.

384. **PORTRAIT OF A YOUNG LADY.**—Full length, standing. She is turned three-quarters left and looks at the spectator. Beside her is a table with a red cloth, on which is a book. Her dark brown hair is combed back and bound with a ribbon. She wears ear-rings. Over a grey satin under-dress she wears a black dress, turned up, with white cuffs and a large white transparent collar round her shoulders, fastened with a brooch in front. Her hands are folded, and hold a closed fan.

Canvas, 26 inches by 20 inches.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 178.
*Sale.*—Martin Rikoff, Paris, December 4, 1907, No. 22 (43,100 francs, Kleinberger).
In the possession of the Paris dealer F. Kleinberger.
In the collection of M. Bromberg, Hamburg.

385. **PORTRAIT OF A LADY.**—Three-quarter length, standing. She is turned half-right against a brown background. She is in black with short white puffed under-sleeves, a thin gold chain round her neck, and a close-fitting black hood. She stands at a table with a dull red cover, on which lie her gloves and cloak.

Signed at top to the right with the monogram; canvas, 17½ inches by 14 inches.

In the possession of the Rotterdam dealer Jos. de Kuyper.
In the Weber collection, Hamburg; acquired in 1892; 1907 catalogue, No. 267.
*Sale.*—E. F. Weber, Berlin, February 22, 1912, No. 267 (£310).

386. **PORTRAIT OF A LADY.**—Three-quarter length. She is turned three-quarters left, and looks at the spectator. Her hair is parted and elaborately dressed, falling in ringlets on her bare shoulders. She wears a light blue dress with short sleeves, ear-rings, and a pearl necklace. She gathers up her dress with her right hand; her left hand is at her bosom. To the left is a red-covered table with a black and pink cloth. At the back are a pillar and a curtain. [Pendant to 305.]

Canvas, 5½ inches by 5 inches.

In the Copenhagen Museum, 1904 catalogue, No. 51.

387. **PORTRAIT OF AN ELDERLY LADY.**—Standing. She is turned three-quarters left, and looks at the spectator. She wears a small black cap and a full black dress with wide cuffs, and a large white transparent collar closely fitting over her shoulders and fastened in front. Her hands are clasped before her; the right hand, on which is a ring, holds a closed fan. On the back wall to the right is a picture above a chair; to the left is a bed with a large curtain.

Canvas, 9 inches by 7 inches.

In the Copenhagen Museum, 1904 catalogue, No. 52.

388. **PORTRAIT OF A WOMAN.**—[Pendant to 306.]
Dated 1646.

In the Madame van Aerden Institution, Leerdam.

389. **PORTRAIT OF A MIDDLE-AGED LADY.**—Three-quarter length. She is turned to the left, and looks at the spectator. She wears a black hood and a black dress with a white under-skirt, and a narrow white collar with the long narrow ends hanging down. Her hands are clasped; in the right are her gloves. To the left, on a table with a red cover, is a piece of black drapery. [Pendant to 352.]

Signed on the left above the table with the monogram; panel, 15½ inches by 12 inches.

Exhibited at Leipzig, 1889, No. 240.
In the collection of Prince Zampieri, Bologna.
*Sale.*—Amédée Gautray, Paris, February 23, 1883 (1410 francs)—*see* Eudel, 1884, p. 143.
In the collection of the late Alfred Thieme, Leipzig.

390. **PORTRAIT OF A YOUNG GIRL.**—Half-length. She is at a table covered with a Turkey carpet.
Canvas, 8½ inches by 7½ inches.

In the collection of Alfred Beit, London.
In the collection of Otto Beit, London.

391. **PORTRAIT OF A YOUNG LADY.** Sm. 68.—Full length, standing. She wears a black silk dress and a white satin petticoat embroidered with gold. A point lace kerchief covers her neck and shoulders, and is fastened in front with a diamond brooch. Her fine oval face is seen nearly in a front view. Her hair is in ringlets and adorned with a diamond and a rosette of red ribbon. Her right hand holds a fan. With her left hand she lifts her skirt. She seems to have just risen from her toilet-table, which stands before her. Behind her is a red velvet chair. An excellent picture. [Pendant to 308.]
Canvas, 28 inches by 23 inches.

In the collection of the Marquess of Bute, Luton, 1833 (Sm.); mentioned in 1854 by Waagen (iii. 478).
In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 172.

392. **PORTRAIT OF A WOMAN.**
Oval copper; a small picture.

In the collection of Lord Lansdowne, London.

393. **PORTRAIT OF A YOUNG WOMAN.**—Standing. She is turned three-quarters left and looks at the spectator. Her hair is combed back and covered with a small cap. She wears a black satin skirt with a wide edging, and over it a black robe with white cuffs and a white collar turned down and fastened with a brooch. She wears ear-rings. Her hands are folded; in the right hand she holds a fan; on the left hand is a ring. [Pendant to 311.]
Canvas, 24½ inches by 20 inches.

In the Winkler collection, Leipzig.
In the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 115; in the catalogue as early as 1839.

394. **PORTRAIT OF A YOUNG LADY.**—Standing. She is turned a little to the left, and looks at the spectator. Her hair is parted and elaborately dressed. She wears a necklace. She wears a white underskirt with gold embroidery, a broad lace collar round her shoulders, and short sleeves with black bows. Over this she wears a black robe, which she holds in front with both hands. In her right hand is a closed fan. To the left is a table with a cloth, on which is a book. [Identical with the Van der Haar picture; *see* 414.]

Canvas, 18 inches by 16 inches.

Exhibited in the Rembrandt Exhibition, Montreal, 1906, No. 7.
In the possession of the London dealer A. Sulley.
In the collection of R. B. Angus, Montreal.

395. **PORTRAIT OF A WOMAN.**—Full length, standing. She is turned three-quarters left and looks at the spectator. Her hair is combed back and covered with a plain black hood. She wears ear-rings. Over a black under-dress she wears a black robe with white cuffs and a broad close-fitting collar of white tulle. Her left hand holds her skirt; in the right hand is a fan. [Pendant to 313.]

Signed on the right at foot with the monogram, and dated 1642 [which cannot be right, *see* note above, p. 2]; canvas, 24 inches by 19½ inches.

Acquired in 1900 from a private collection in Munich.
In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 389*b*.

396. **PORTRAIT OF A LADY.**—Three-quarter length, standing. Her hands are clasped in front of her; in the left is a closed fan. She is about forty years of age. To the right is a table with a brown cloth, on which lie a black drapery and gloves.

Signed, on a level with the hands, with the monogram; canvas, 17 inches by 13½ inches.

*Sale.*—Etienne Le Roy, Brussels.
In the possession of the Paris dealer F. Kleinberger.
In the possession of the Munich dealer Julius Böhler.

396*a*. **PORTRAIT OF A LADY.**—Three-quarter length, standing. She is in black, with a white cap and a close-fitting collar which, like the cuffs, is trimmed with lace. She wears gold bracelets on both wrists, and gold rings on the left ring-finger and the right forefinger. Grey background.

Panel, 8½ inches by 6 inches.

397. **PORTRAIT OF A LADY.**

In the collection of Thomas J. Bryan, New York; bequeathed to the Historical Society in 1867.

In the collection of the New York Historical Society, 1908 catalogue, No. 542.

398. **PORTRAIT OF A LADY.**—Standing in a room with a boldly projecting chimney-piece. [Pendant to 319.] [Probably identical with 434.—*Translator.*]

In the possession of Sir G. Donaldson, London.
In the collection of Senator W. A. Clark, New York.

399. **PORTRAIT OF A LADY.**—Standing, seen in a three-quarter view. She holds her right hand in front of her; her left hand hangs down. She wears a black robe over a white silk skirt trimmed with gold lace. To the left is a table with a blue cover. In the right background is a door. [Identified with 408 in the New York catalogue.—*Translator.*]

Canvas, 21½ inches by 16 inches.

[Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 131.—*Translator.*]

In the collection of H. C. Frick, New York.

400. **PORTRAIT OF A LADY.**—Three-quarter left, standing. She is turned a little to the left. Her hands are clasped; in the right hand is a black fan. She is in black, with a smoothly fitting white collar. [Pendant to 320.]

Canvas, 19 inches by 14 inches.

In the collection of the Duc de Morny.
In the collection of C. L. Cardon, Brussels.
In the possession of the Paris dealer F. Kleinberger.
In the collection of Fred. B. Pratt, New York.

401. **PORTRAIT OF A LADY.**—Full length, standing. She is turned three-quarters left, and looks at the spectator. She wears a small dark cap, a black padded dress with white cuffs, and a broad close-fitting white collar fastened round the shoulders with a brooch in front. She wears a necklace. Her hands are clasped; there is a ring on each hand, and a bracelet on the right wrist. The picture is painted on an oak panel; thus the impression which it creates differs somewhat from that produced by similar portraits on canvas, although it is a characteristic work. It is said that the portrait was bought from a potato merchant, who used the back for his stall in a market.

Panel.

Exhibited at Deventer, 1901, No. 10, as the work of an unknown painter.
In the Korteling collection, Deventer.
In the collection of J. Hage, Nivaa, Denmark.

402. **PORTRAIT OF A LADY.**—Three-quarter length. She wears a small black cap, and a black and white dress, which she holds with both hands. To the left, on a table with a dark red cover, is a jewel-box. [Pendant to 321.]

Canvas, 18 inches by 14 inches.

Exhibited in Paris, 1911, No. 154.
In the collection of Baron d'Erlanger, Paris.

403. **PORTRAIT OF A DUTCH LADY.**—Full length, standing. She is in profile to the left, but looks at the spectator. She wears a black dress with white lace cuffs and a large white ruff. Her hair is combed back and covered with a white hood. The left hand, wearing a bracelet, hangs down. In the gloved right hand she holds a glove. [Pendant to 322.]

Copper, 19 inches by 13½ inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1901, No. 48.
In the collection of the Marquise de Ganay, Paris.

404. **PORTRAIT OF A LADY IN A BLACK AND WHITE DRESS.**—[Pendant to 327.]

In the collection of Baron Edmond de Rothschild, Paris.

405. **PORTRAIT OF AN ELDERLY LADY.**—Full length, standing. She is turned three-quarters left, and looks at the spectator. She wears a full black dress, with white cuffs, a large white collar, and a white hood. She holds both hands in front of her waist, having a glove in the right hand. To the right is a red easy-chair. To the left is a door.

Canvas, 24 inches by 18 inches.

A copy of the head and shoulders—panel, 11 inches by 8½ inches—was in the sale :—M. Rikoff, Paris, December 4, 1907, No. 23 (6200 francs).

Exhibited in the Portrait Exhibition, The Hague, 1903, No. 5.

In the collection of the late Adolphe Schloss, Paris.

406. **PORTRAIT OF A LADY.**—Full length, standing. She has light brown hair, and her hood is pushed back. She wears a black dress with a white collar. With her right hand she holds her dress. In the left hand, which hangs down a little in front of her, she has a closed fan. On her forefinger is a gold ring. She has black ear-rings set with blue pearls. A brownish-green room. [Pendant to 329.]

Canvas, 30 inches by 20½ inches.

In the possession of The Hague dealer Preyer.

In the possession of the Paris dealer F. Kleinberger.

In the possession of the Paris dealers Steinmeyer et Fils.

407. **PORTRAIT OF A YOUNG LADY.**—Full length, standing, turned three-quarters left. She wears a black dress embroidered with gold and open in front, with a wide lace collar. A good picture, but over-cleaned.

Canvas, 31 inches by 22½ inches.

In the Koucheleff-Besborodko collection, St. Petersburg, 1886 catalogue, No. 74.

408. **PORTRAIT OF A LADY.**—Full length, standing beside a table and looking at the spectator. She wears a black robe and a white satin skirt trimmed with gold lace. Round her neck she wears a fine lace collar. Her white puffed sleeves are decorated with small black bows. Her hair is drawn tightly back and arranged in ringlets. [Identified with 399 in the New York catalogue of 1909.—*Translator.*]

Canvas, 20½ inches by 15½ inches.

Exhibited at Berlin, 1890, No. 292.

In the collection of Adolf Thiem, San Remo.

409. **PORTRAIT OF A LITTLE GIRL.**—In his usual manner. Somewhat damaged.

In the Tours Museum.

409*a*. **Portrait of a Lady in Brown Satin.**—She sits at a table, on which she leans her right arm. Accessories. Very artistically painted.

29 inches by 23 inches.

*Sale.*—M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 21 (10 florins 5, Zaayer).

409*b*. **Portrait of a Lady.**—[Pendant to 334*c*.]

Canvas, 19½ inches by 14 inches.

*Sale.*—Amsterdam, January 20, 1772, No. 28 (6 florins, with pendant, Bogaart).

410. **Portrait of a Comely Young Lady.**—Standing. She wears a red satin dress, and holds a fan in her left hand. As good as the pendant, 334*d*.

Canvas, 16 inches by 12 inches.

*Sale.*—Van der Dussen, Amsterdam, October 31, 1774, No. 6.

410*a*. **Portrait of a Well-Dressed Lady.**—Three-quarter length, standing at a table with a cover. Very careful, and not inferior to the pendant, 334*f*.

Canvas, 17½ inches by 14 inches.

*Sale.*—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 240* (9 florins 10, with pendant, Quinkhard).

410*b*. **Portrait of a Lady.**—She wears a yellow bodice and a white satin skirt trimmed with black lace.

*Sale.*—Dubois, Paris, 1784 (800 francs)—*see* Ch. Blanc, ii. 103.

410*c*. **Portrait of a Woman.**—[Pendant to 335*a*.]

Panel, 9 inches by 7 inches.

*Sale.*—M. de Brouwer, the younger, Brussels, July 31, 1788, No. 40 (85 florins, with pendant, Aniet).

411. **Portrait of a Comely Young Lady.**—She stands beside a table. She wears a handsome dress with a white satin petticoat and a patterned kerchief round her neck. Delicately painted.

Canvas, 22½ inches by 16½ inches.

*Sale.*—J. Danser Nijman, Amsterdam, August 16, 1797, No. 277 (31 florins).

412. **Portrait of a Lady in Old Dutch Dress.**—Full length, standing in a room. Masterly, fine, and carefully painted. [Pendant to 336.]

Canvas on panel, 26½ inches by 20½ inches.

*Sales.*—G. Braamcamp, Amsterdam, July 31, 1771, No. 225 (330 florins, with pendant, J. J. de Bruyn).

J. J. de Bruyn, Amsterdam, September 12, 1798, No. 9 (126 florins, with pendant, Reyers).

412*a*. **Portrait of a Woman.**—[Pendant to 336*c*.]

Canvas, 14 inches by 12½ inches.

*Sale.*—Maria Theresia Wittebol and De Labistraeten, Antwerp, June 19, 1804, No. 175 (32 florins, with pendant).

412*b*. **Portrait of a Lady in Antique Dress.**—Very well painted. [Pendant to 337*a*.]

Canvas, 20½ inches by 16½ inches.

*Sale.*—Amsterdam, August 8, 1804, No. 185.

412*c*. **Portrait of a Lady in Old-Fashioned Dress.**—Good and very carefully painted. [Pendant to 337*b*.]

Panel, 16½ inches by 11 inches.

*Sale.*—Taets van Amerongen, Amsterdam, July 3, 1805, No. 46 (90 florins, with pendant, L. Bakker).

412*d*. **Portrait of a Lady.**—Half-length. She wears a handsome old-fashioned dress, and stands at a table. Good and carefully painted.

Canvas, 17½ inches by 13 inches.

*Sale.*—Taets van Amerongen, Amsterdam, July 3, 1805, No. 67 (4 florins 15).

412*e*. **Portrait of a Lady.**—She wears a handsome black silk dress, with a white satin petticoat and a lace kerchief, and has her hair elaborately dressed. Carefully painted.

Canvas, 22½ inches by 16½ inches.

*Sale.*—J. E. Grave and others, Amsterdam, May 5, 1806, No. 1.

413. **Portrait of a Young Lady.** Sm. 22.—She stands at a table with a red velvet cover, on which lies a white satin mantle. She wears a bodice and a rose-coloured satin petticoat embroidered with gold. [Pendant to 337*e*.]

Canvas, 12 inches by 10 inches.

*Sale.*—Nogaret, Paris, April 6, 1807; in the collection in 1780 (Sm.).

413*a*. **Portrait of a Lady in Old-Fashioned Dress.**—Her hand rests on a book.

Panel, 17½ inches by 14 inches.

*Sale.*—F. J. O. Boymans, Utrecht, August 31, 1811, No. A. 87.

413*b*. **Portrait of a Well-Dressed Young Lady.**—Delicately painted.

Panel.

*Sale.*—Haarlem, September 23, 1811, No. 41.

414. **Portrait of a Lady in a Handsome Dutch Dress.** [Pendant to 339.]

Panel, 19½ inches by 17 inches.

*Sales.*—(Possibly) Rotterdam, August 3, 1811, No. 49 (36 florins, with pendant, Van der Haar)—18½ inches by 16 inches; identical with 394.

H. Croese, Amsterdam, September 18, 1811, No. 131 (50 florins, with pendant, Van der Voort).

H. Croese, Amsterdam, September 20, 1812, No. 60 (50 florins, with pendant, Nieuwenhuys).

414*a*. **Portrait of an Elderly Lady.**

*Sale.*—Amsterdam, April 14, 1813, No. 26 (5 florins 5).

414*b*. **Portrait of a Lady in Black.**—Standing at a table.

Canvas, 34 inches by 24½ inches.

*Sale.*—Amsterdam, July 16, 1819, No. 163 (30 florins, De Lelie).

414*c*. **Portrait of a Lady in Dutch Dress.**—Full length. [Pendant to 339*g*.]

Canvas, 32½ inches by 25½ inches.

*Sale*.—Amsterdam, July 16, 1819, No. 167 (121 florins, with pendant, Boymans).

414*d*. **Portrait of a Woman in Black.**—[Pendant to 339*h*.]

Canvas, 12½ inches by 14 inches.

*Sales*.—Amsterdam, July 16, 1819, No. 165 (246 florins, with pendant, Brondgeest).

Amsterdam, November 16, 1819, No. 74 (185 florins, with pendant, Vinkeles).

414*e*. **Portrait of a Woman in Black.**—Standing. [Pendant to 340.]

Canvas, 12½ inches by 10 inches.

*Sales*.—Amsterdam, July 16, 1819, No. 164 (20 florins, with pendant, Brondgeest).

Amsterdam, November 16, 1819, No. 75 (20 florins, with pendant, Van den Berg).

414*f*. **Portrait of a Lady in Black Satin.**—Carefully painted. [Pendant to 340*e*.]

Canvas, 20 inches by 17 inches.

*Sales*.—H. Stokvisch, C. Henning, and others, Amsterdam, May 22, 1823, No. 146 (49 florins, with pendant, Brondgeest).

A. Meynts, Amsterdam, July 15, 1823, No. 128 (65 florins, with pendant, Endthoven).

414*g*. **Portrait of a Young Lady.**—With effectively painted jewels.

Panel, 16 inches by 9½ inches.

*Sale*.—Amsterdam, October 30, 1823, No. 251 (2 florins).

415. **Portrait of a Lady in White Satin.**—She wears fine pearls in her ears and jewels round her neck and on her arms. In her right hand is a gold watch; her left hand is on her knee. She sits in a handsome room with a green curtain adorned with gold fringe. Beside her is a table with a green cloth.

*Sale*.—Amsterdam, August 15, 1825, No. 358 (50 florins).

416. **Portrait of a Lady.**—Half-length. She is in black silk, with cambric cuffs and kerchief. She wears a black velvet hood trimmed in front with crape, which does not fully cover her chestnut-brown hair. Her hands are folded.

Canvas.

In the Daudon collection.

*Sale*.—P. F. Tiberghien, Brussels, May 23, 1828, No. 309.

416*a*. **Portrait of a Comely Girl in White Satin.**—Delicately painted.

Panel.

*Sale.*—Amsterdam, June 16, 1828, No. 96 (19 florins 10, Van Campen).

416*b*. **Portrait of a Lady in Old Dutch Dress.**—Seated. Delicately painted.

Panel.

*Sale.*—J. Wijsman and others, Amsterdam, November 24, 1828, No. 111.

416*c*. **Portrait of a Lady standing at a Balustrade.**—She wears a white satin dress under a red silk robe. In the distance is a garden.

Canvas.

*Sales.*—Amsterdam, March 24, 1828, No. 91 (1 florin 25, Hopman).
J. Wijsman and others, Amsterdam, November 24, 1828, No. 112.

416*d*. **Portrait of a Lady.**—Full length. [Pendant to 341*b*.]

Panel, 29½ inches by 26½ inches.

*Sale.*—Amsterdam, January 3, 1831, No. 62 (5 florins, with pendant, Van den Berg).

416*e*. **Portrait of a Lady in Old Dutch Costume.**—Very fine and delicately rendered. [Pendant to 341*c*.]

Panel, 12 inches by 8 inches.

*Sale.*—Amsterdam, May 14, 1832, No. 96 (50 florins, with pendant, De Vries).

416*f*. **Portrait of a Lady.**—Standing at a table with a red cloth, near a red easy-chair. Carefully painted.

Canvas, 25 inches by 20 inches.

*Sale.*—Jean Jacques de Jean Jacques de Faesch, Amsterdam, July 3, 1833, No. 56 (90 florins, Chaplin).

416*g*. **Portrait of a Lady.**—Full length, standing.

Canvas, 26½ inches by 20 inches.

*Sale.*—J. van den Bergh, Amsterdam, July 15, 1833, No. 242.

417. **Portrait of a Lady seated with a Fan.**—A very fine picture.

Panel, 20 inches by 16 inches.

*Sale.*—P. van Romondt, Amsterdam, May 11, 1835, No. 320 (45 florins, Burton).

417*a*. **Portrait of a Lady.**—Full length. Carefully painted. [Pendant to 341*d*.]

Panel, 27½ inches by 21 inches.

*Sale.*—Amsterdam, April 17, 1837, No. 91 (100 florins, with pendant, Roos).

417*b*. **Portrait of a Lady in Black.**

Canvas, 14 inches by 11 inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 651 (28 francs, with 341*f*).

417*c*. **Portrait of a Princess.**

*Sale.*—Carolus and Demalines, Antwerp, August 12, 1837, No. 48; wrongly catalogued as a portrait of Catherine II., Empress of Russia.

417*d*. **Portrait of a Woman.**—Very careful and delicately painted. [Pendant to 341*j*.]

Canvas, 15 inches by 12½ inches.

*Sale.*—J. Bleuland, Utrecht, May 6, 1839, No. 339 (208 florins, with pendant, Weimar).

417*e*. **Portrait of a Lady.**—[Pendant to 342*a*.]

Exhibited at Amsterdam, 1845, No. 88.

418. **Portrait of a Young Lady.**—Full length. She wears a black dress, and holds her train by one hand. She turns to the left as if about to leave the room. There are two pieces of furniture upholstered in purple velvet, and two pictures on the wall. The lady is comely and dignified.

Canvas, 34 inches by 27½ inches.

*Sale.*—Meffre the elder, Paris, February 25, 1845, No. 95.

418*a*. **Portrait of a Comely Young Dutch Lady.**—Half-length, seen in full face. She is in black satin. Her left arm hangs down; her right hand is at her bosom. A pleasant picture, full of grace and naiveté.

*Sale.*—Paris, March 28, 1845, No. 71 (240 francs, Limonet).

419. **Portrait of a Young and Comely Lady.**—Three-quarter length. Her hair is dressed and adorned with ribbons. She wears a black robe which she lifts, showing a white satin petticoat. At her throat she wears a kerchief; at her wrists are lace cuffs, tied with black satin ribbon. Beside her is a table with a dark purple cover; on it is a red tortoiseshell casket with gold mountings, out of which hangs a string of fine pearls. Like the pendant, 343, a work of rare finish and delicate tone.

Canvas, 18½ inches by 14 inches.

*Sale.*—Héris, Brussels, June 19, 1846, No. 80.

419*a*. **Portrait of a Lady.**—[Pendant to 344*a*.]

Panel, 14 inches by 12½ inches.

*Sales.*—Amsterdam, December 17, 1850, No. 227 (50 florins, with pendant, Slaes).

An Overijssel collection, Amsterdam, September 15, 1851, No. 227.

419*b*. **Portrait of an Aged Dutch Lady.**—She sits at a table, on which lie an open Bible and a pair of spectacles.

Canvas, 28 inches by 21½ inches.

In the collection of J. P. Weyer, Cologne, 1852 (Parthey, ii. 626).

419*c*. **Portrait of a Lady.**—Well painted. [Pendant to 344*b*.]

Panel, 10 inches by 8 inches.

*Sale.*—Jer. de Vries, Amsterdam, November 15, 1853, No. 116 (50 florins, with pendant, De Vries).

419*d*. **Portrait of a Lady in Black.**—With a white collar.

*Sale.*—Héris (Biré) of Brussels, Paris, April 19, 1856, No. 57 (75 florins).

420. **Portrait of a Young Lady.**—She wears a black velvet dress, cut low at the neck. She stands beside a chair, on which she leans her right hand. She holds a rose in her left. Exceptionally good brushwork.
Canvas, 17 inches by 13½ inches.

*Sale.*—Mlle. C. M. Dreekman, Amsterdam, April 14, 1857, No. 15.

420*a*. **Portrait of a Lady.**—Half-length. Her dark curls hang down. She is in black.
Canvas.

In the Rinecker collection, Würzburg, 1859 (Parthey, ii. 626).

421. **Portrait of a Lady.**

It is uncertain whether two or more of the following are identical :—
*Sales.*—The Hague, May 19, 1723 (Hoet, i. 196), No. 25 (47 florins) ; a small picture.
Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 416), No. 114—but No. 115 of the original catalogue—(55 florins) ; a small picture.
Amsterdam, June 22, 1814, No. 66.
Amsterdam, October 4, 1837, No. 44.
Exhibited at Amsterdam, 1845, No. 71—pendant to 342.
In the collection of S. G. Lürman, Bremen, 1857 (Parthey, ii. 627).
In the collection of A. Schaffhausen, Cologne, 1858 (Parthey, ii. 627).
In the collection of J. J. von Hirsch, Würzburg, 1859 (Parthey, ii. 627).

421*a* and *b*. **Two Portraits of Ladies.**

In the collection of Prince Liechtenstein, Vienna, 1859 (Parthey, ii. 627) ; but not now there.

421*c*. **Head of a Woman.**
5 inches by 4 inches.

*Sale.*—Diaz, Paris, April 4, 1861, No. 62.

421*d*. **Portrait of a Young Girl.**—In black with white lace.
Canvas, 35½ inches by 29 inches.

In the Von Krane-Matena collection, Darmstadt, 1862 (Parthey, ii. 626).

421*e*. **Portrait of a Woman.**—[Probably a pendant to 345*c*.]
Canvas, 8½ inches by 7½ inches.

*Sale.*—C. M. Bronkhuyze van Leede en Oudewaard, Leyden, October 13, 1863, No. 57 (15 florins).

421*f*. **Portrait of a Woman.**—A miniature. [Possibly a pendant to 345*d*.]
Silver.

*Sale.*—Widow of C. H. Meijer, born Huffelman, and others, Amsterdam, May 10, 1864, No. 199.

421*g*. **A Small Portrait of a Woman.**

In the collection of Count Czernin von Chudenitz, Vienna, 1864 (Parthey, ii. 627); but not now there.

422. **Portrait of a Woman.**—Half-length, standing, in a three-quarter view. Her hands are folded at her waist. She wears a black dress, with a wide stiff white collar round her shoulders.

Canvas, 39 inches by 32½ inches.

*Sale.*—Duc de Morny, Paris, May 31, 1865, No. 33 (800 francs).

422*a*. **Portrait of a Young Woman.**—With folded hands.

Canvas, 15 inches by 12 inches.

*Sale.*—Rotterdam, March 15, 1866, No. 14 (1 florin 75).

423. **Portrait of a Comely Lady.**—With a white collar, and a fan in her hand. Exceptionally fine and masterly in style. [Pendant to 345*f*.]

Copper, 14 inches by 12 inches.

*Sale.*—Amsterdam, September 3, 1866, No. 368.

423*a*. **Portrait of a Woman in Dutch Dress.**

24 inches by 19 inches.

*Sale.*—H. Ballangé, Paris, March 22, 1867, No. 279.

424. **Portrait of a Lady.**—Half-length, standing, turned to the left. In her hands, which are clasped in front of her, she holds a fan. She wears a black hood adorned with pearls. Over her black bodice is a white wrap. [Pendant to 346.]

Signed in the right background with the monogram; canvas, 11 inches by 9 inches.

*Sale.*—Marquis de Salamanca, Paris, June 3, 1867, No. 128 (4000 francs).

424*a*. **Portrait of a Young Lady.**

Exhibited at Leeds, 1868, No. 775.
Then in the collection of Wynn Ellis, London.

425. **Portrait of a Lady.**—Full length, standing in a room. She wears a black robe and a white satin petticoat, a hood, and a fine lace collar over her shoulders. Beside her, on a table with a velvet cover, are a jewel-casket and a fan. On the other side is a chair in the style of Louis XIII. A precious example of the master's art.

Canvas, 25½ inches by 20½ inches.

*Sale.*—M. Pelletier, Paris, April 28, 1870, No. 33.

425*a*. **Portrait of a Lady.**—An excellent miniature.

Oval copper, 1½ inches high.

In the collection of J. L. Böhm, Vienna.
*Sales.*—C. Esterle, Vienna, March 11, 1870, No. 180.
Vienna, December 14, 1870, No. 136.

426. **Portrait of an Aged Woman.**—She sits in an arm-chair.

She is in black with a smooth white collar and cuffs. A sound and very homely portrait. Perfectly preserved.

Canvas, 17 inches by 13½ inches.

In the Festetits collection.

*Sale.*—F. J. Gsell, Vienna, March 14, 1872, No. 109.

426*a*. **Portrait of a Young Girl in Blue.**

Panel, 8 inches by 7 inches.

*Sale.*—Amsterdam, May 13, 1873, No. 76 (110 florins, Gerlitz).

427. **Portrait of a Young Lady.**—She is in black, with a large turned-down collar and a black hood, ear-rings, and wide sleeves. [Probably a pendant to 348*e*.]

Canvas, 18 inches by 14 inches.

*Sale.*—B—— de Saint-Seine, Paris, April 15, 1875, No. 282.

428. **Portrait of a Young Lady.**—Half-length. She is in black, with a white collar edged with ermine and held together by a brooch on the bosom. The hair is adorned with an ornament like a diadem. The sleeves are edged with ermine. A delicate picture in a silvery-grey tone.

Canvas, 29½ inches by 23½ inches.

*Sale.*—Fürstenberg and others, Cologne, August 6, 1877, No. 109.

429. **Portrait of a Young Dutchwoman.**—Three-quarter length, standing. She wears a white satin gown, trimmed with rose-coloured silk. Her chestnut-brown hair, divided by a ribbon on the brow, falls in ringlets on her shoulders. At her throat is a pearl necklace. Her right arm hangs down; with the left hand she strokes a little lap-dog, lying on a table with a purple cover near a mirror and a silver powder-box. In the background is the base of a pillar, partly hidden by a curtain. A very carefully executed work; of the greatest delicacy in colour. The satin is remarkably well rendered.

Canvas, 16 inches by 14 inches.

*Sale.*—Baron de Beurnonville, Paris, May 9, 1881, No. 519 (5000 francs).

430. **Portrait of a Young Lady.**—Three-quarter length, standing, turned three-quarters left. She wears a black dress with a white satin petticoat, and a white lace collar falling over her shoulders. Her short sleeves leave her arms bare. To the right is a table with a blue cover.

Canvas, 20½ inches by 16 inches.

*Sale.*—Baron de Beurnonville, Paris, May 9, 1881, No. 522 (3000 francs).

431. **Portrait of a Woman.**—Turned three-quarters left. She wears a small black hood, partly covering her brow, a black dress, and a broad turned-down collar. [Pendant to 350.]

Signed with the monogram; oval copper, 8 inches by 6 inches.

*Sale.*—Baron de Beurnonville, Paris, May 9, 1881, No. 525 (3150 francs, with pendant).

431*a*. **Portrait of a Dutch Woman.**—She wears a black hood and a dark silk dress with linen sleeves.

*Sale.*—Febvre, Paris, April 17, 1882 (1400 francs, though valued by Febvre at 4000 francs); *see* Eudel, 1883, p. 249.

431*b*. **Portrait of a Dutch Lady.**—Full length. [Pendant to 351*a*.] Canvas, 18 inches by 14 inches.

*Sale.*—P. Methorst the elder and others, Amsterdam, March 14, 1882, No. 81.

432. **Portrait of a Lady seated in an Arm-Chair.**—Beside her, on a table with a yellow velvet cover, are a book and a pair of spectacles.

Signed; canvas, 26 inches by 21 inches.

Exhibited at Brussels, 1882, No. 254.

Then in the collection of Alphonse Allard, Brussels.

433. **Portrait of a Young Lady.**—Almost full length, standing. Her black wavy hair, elaborately dressed, is confined by bright red ribbons, and ribbons of the same colour fasten a fine lace collar round the shoulders. At the bosom is a diamond brooch. A black robe, open in front, shows the lining and the petticoat of shimmering grey stuff trimmed with brocade. On the sleeves are wide cuffs with red ribbons. In the left hand is a fan.

Signed in full, and dated 1662 (?); canvas, 44 inches by 34 inches.

*Sale.*—Ruelens, Brussels, April 17, 1883, No. 268.

434. **Portrait of a Lady.**—Full length, standing, turned to the left. She wears a black dress and a white satin jacket trimmed with gold lace. Beside her is a table with wine and fruit. At the back is an open door. [Pendant to 354.] [Probably identical with 398.—*Translator.*]

Canvas, 12 inches by 10 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1884, No. 67.

Then in the collection of W. F. B. Massey Mainwaring, London.

435. **PORTRAIT OF A MIDDLE-AGED LADY.**—Three-quarter length. She is turned three-quarters left, but the head is almost in full face. She sits in a red easy-chair at a table with a red cover, on which lie her gloves. She wears a black dress with a broad collar over her bosom and white over-sleeves, and a close-fitting hood. In her hands is a fan. Delicate and careful in treatment. According to Bredius, much damaged and repainted.

Panel, 14 inches by 12½ inches.

*Sale.*—Freiherr von Münchhausen, F. Reichardt, J. P. Meyer, and others, Cologne, October 28, 1887, No. 138 (380 mark, Mayer of Berlin).

436. **Portrait of a Young Lady.**—She wears a yellow satin dress and a blue silk jacket. She stands in a bedroom at a table covered with a cloth of rich pattern, and looks at a flower. On the table are a mirror and a book. In the left background is the bed.

Panel, 23 inches by 19½ inches.

*Sale.*—Countess Reigersberg, Cologne, October 15, 1890, No. 151.

436*a*. **Portrait of a Lady.**—Half-length. With an exceptionally rich embroidered collar.

Canvas, 26 inches by 22 inches.

*Sale.*—Balth. Schmidt, Berlin, June 20, 1891, No. 92.

437. **Portrait of a Lady.**—She is in black, with a small cap, a white lace collar and cuffs. She stands with folded hands in front of a red velvet arm-chair, from which she has just risen. On a table at her side are glasses and a fan.

Signed on the leg of the chair to the right with the monogram; canvas, 27½ inches by 22 inches.

*Sale.*—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 6.

438. **Portrait of a Young Lady of Rank.**—Three-quarter length, seated on a wooden chair. She is almost in profile, but turns her face, under a little hood, to the spectator. She is in black with a large stiff white double collar trimmed with lace, and cuffs of the same material. Her left hand rests on a book. Above, to the left, is a shield of arms with a coronet, blazoned with three lions rampant, gules. To the right is the inscription, "Aetatis suae 30 anno."

Signed with the monogram; panel, 15 inches by 12 inches.

*Sale.*—The widow Marie von Robert and others, Cologne, March 27, 1893, No. 304.

439. **Portrait of a Lady.**—Three-quarter length. She stands in a park, resting her left hand on the base of a column, and holding a rose-branch in her right hand.

Signed with the monogram; canvas, 13½ inches by 11½ inches.

*Sale.*—Krupp the younger and others, Cologne, October 29, 1894, No. 194.

440. **Portrait of a Young Lady.**—Three-quarter length, life size. She is in white with a black robe and a white tulle collar and hood. Her right hand, which holds a fan, rests on a table with a red cloth. Her left hand grasps her dress.

Signed in full, and dated 1666; canvas, 44 inches by 35 inches.

*Sale.*—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 244.

440*a*. **Head of a Woman.**—In profile to the right. Her fair hair is tied with red ribbons.

Oval panel, 2 inches by 3 inches.

*Sale.*—Wurster, Cologne, June 15, 1896, No. 307.

440*b*. **Portrait of a Lady in Black.**—With a lace collar. [Pendant to 362*a*.]

Signed, and dated 1638 (?).

*Sale.*—Durie and others, London, December 12, 1896, No. 99.

440*c*. **Portrait of a Lady in Black.**—With a muslin collar and cuffs. She holds a fan in her right hand. [Pendant to 362*b*.]

18 inches by 14 inches.

*Sale.*—Baron de Hirsch, London, February 6, 1897, No. 53.

441. **Portrait of a Young Lady.**—Half-length, seen almost in full face. She wears over a black bodice a very wide white collar. She has large pearls in her ears.

Panel, 8 inches by 7½ inches.

*Sale.*—Amsterdam, November 23, 1897, No. 41.

441*a*. **Portrait of a Lady in Black.**—With a lace collar. She holds a fan.

13 inches by 12 inches.

*Sale.*—Broadwood, London, March 25, 1899, No. 76.

442. **Portrait of a Young Woman.**—Half-length. She is turned half-left; her face framed in long curls is turned towards the spectator. She wears a yellow dress, cut low and adorned with pearls.

Oval panel, 25 inches by 20 inches.

*Sale.*—Forst and others, Cologne, December 13, 1899, No. 127.

442*a*. **Portrait of a Young Woman.**—Half-length, seen in a three-quarter view. She wears a brown silk dress cut low at the neck, and has long dark brown hair.

Oval copper, 4 inches by 3½ inches.

*Sale.*—E. Verveer and others, Amsterdam, November 27, 1900, No. 43.

443. **Portrait of a Young Woman.**—She wears a black dress and hood, and a plain figured collar. She has a fan in her right hand. Her gloves lie on a table. In the left background is a landscape. To the right are a wall and a curtain.

Canvas, 43½ inches by 35½ inches.

*Sale.*—Strakosch and others, Berlin, October 23, 1900, No. 26.

444. **PORTRAIT OF A YOUNG LADY.**—Full length. She is turned three-quarters left, and looks at the spectator. Her dark hair falls in ringlets and is tied with a ribbon. She wears a grey petticoat which she holds up with her left hand, a black dress with elbow-sleeves, and a close-fitting white muslin collar. Her right hand, holding a small dark cloth, rests on a table covered with a dark red cloth. Behind the table to the left is a reddish curtain. A grey wall; a black and white stone floor.

Canvas, 26½ inches by 20½ inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1897, No. 44.

In the possession of the Paris dealer F. Kleinberger.

In the possession of the London dealers P. and D. Colnaghi, 1902.

445. **Portrait of a Lady.**—She faces the spectator. Her right hand rests on her left, which holds a fan. She wears a black silk dress with a low-cut bodice and short sleeves, fastened to the broad tulle under-sleeves with loops. A large white collar encircles her neck and falls on her bosom. From under a light lace cap, her brown hair falls in thick tresses. Her gloves and mantle lie on a table with a cloth.

Canvas, 16½ inches by 13 inches.

*Sale.*—Etienne Le Roy, Brussels, April 27, 1903, No. 90 (4100 francs, Le Roy of Paris).

446. **Portrait of a Lady in Black.**—She wears a white collar and cuffs, and a pearl necklace, and holds a fan.

32 inches by 25 inches.

*Sale.*—H. Pickersgill Cunliffe, London, May 9, 1903, No. 155 (£147).

446*a*. **Portrait of a Lady in a Dark Dress.**—With a white linen collar and cuffs.

Panel, 6 inches by 4½ inches.

*Sale.*—H. Pickersgill Cunliffe, London, May 9, 1903, No. 156.

447. **PORTRAIT OF A LADY IN BLACK.**—She stands at a table with a red cover, near a red easy-chair. On the table are a jug and a bowl. Of good quality.

Exhibited by the London dealers Lawrie and Co., 1903, No. 23.

448. **PORTRAIT OF A LADY IN BLACK.**—With a white collar and cuffs. She holds a fan. Much repainted.

13½ inches by 10½ inches.

*Sale.*—London, February 13, 1904, No. 105.

449. **Portrait of a Young Lady.**—Full length, standing. She is in white satin with a straw hat, and holds a fan in both hands.

Signed with the monogram ; panel, 13 inches by 7 inches.

*Sale.*—A. Bruchmann and others, Magdeburg, March 1, 1904, No. 91.

450. **Portrait of a Young Lady.**—About thirty years of age. She is seen in full face, and sits in a chair. Her oval face, seen under a brocaded hood, is framed in her fair hair. A broad turned-down linen collar, trimmed with lace, is relieved against the black satin dress with white cuffs. In the left hand is a fan. The right hand lifts the dress, showing a brown skirt and a red petticoat. In the background is a landscape.

Signed on the left with the monogram ; canvas, 46 inches by 36 inches.

*Sale.*—A. van der Finck, Brussels, November 25, 1904, No. 97.

451. **PORTRAIT OF AN ELDERLY LADY.**—Full length, standing. She is turned to the right and looks at the spectator. She wears a small black cap, covering part of her forehead, a black dress, and a broad muslin collar. The right hand hangs down ; the left hand is raised. To the right is a table with a red cloth trimmed with gold fringe. On the table are an earthenware jug, a glass, and a silver dish holding a knife and two cut oranges. To the left is a large arm-chair with a red velvet cushion, gold fringes, and gold tissue.

Canvas, 25 inches by 20 inches.

Exhibited in the Rembrandt Exhibition of the Amsterdam dealers Fred. Muller, 1906, No. 15.

In the collection of Colonel Hankey, Beaulieu, Hastings.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1905, No. 41.

In the possession of the Amsterdam dealers Fred. Muller, 1906.

451*a*. **Portrait of a Young Court Lady.**

Signed with the monogram ; canvas, 25½ inches by 20 inches.

*Sales.*—Wasimski and others, Frankfort-on-Main, May 20, 1901, No. 174.
Traiser and others, Frankfort-on-Main, May 26, 1902, No. 196.
Frau Nast-Kolb and others, Frankfort-on-Main, September 21, 1904, No. 228.
Stern Cotta and others, Frankfort-on-Main, June 18, 1908, No. 186.

452. **PORTRAIT OF A LADY.**—Three-quarter length, standing. She is turned a little to the left, and looks at the spectator. Her hair is dressed in ringlets. She is in black with white cuffs and a close-fitting white transparent collar, fastened round her shoulders with a brooch. Her hands are folded ; in the right is a closed fan. Beside her to the left is a table with a cloth, on which stands a mirror. To the right, behind her, is an easy-chair.

Panel, 14 inches by 12½ inches.

*Sale.*—G. R. Hoschek von Mühlheim, Vienna, March 24, 1909, No. 5—No. 51 of the 1907 catalogue—(610 krone).

453. **Portrait of a Young Lady.** Sm. 64.—She sits leaning her arm on a table. She wears a plumed hat and looks to the left.

The original is lost. Described from an engraving by H. Bary with the inscription :—

Me licet haud vincat Cytherea senecta colores
Quam cito me febres et Libitina rapit.
C. B.

453*a*. **Portrait of a Child holding an Apple.**—Life size. Good and broad in style.

Canvas, 55½ inches by 47 inches.

*Sale.*—Widow of Johan Ph. de Monté, Rotterdam, July 4, 1825, No. 105 (31 florins, Louf).

453*b*. **Portrait of a Child with a Greyhound.**

*Sale.*—G. Kamermans, Rotterdam, October 3, 1825, No. 158 (14 florins, Wijland).

453*c*. **A Portrait.**—[Pendant to 338*c*.]

Panel, 11 inches by 9 inches.

*Sale.*—Jer. de Bosch, Amsterdam, April 6, 1812, No. 24.

453*d*. **A Portrait.**

Panel, 12 inches by 8½ inches.

*Sale.*—Fr. Baudri and others, Cologne, June 14, 1875, No. 326.

454. **A FAMILY GROUP.**—A handsome room with a tall chimney-piece on the right. The father stands on the right. His wife sits in the middle. Two sons and two daughters stand a little apart.

One girl holds a guinea-pig. One boy holds a lighted candle. On a table are books and other things. In front is a dog.

Panel, 45½ inches by 66½ inches.

Exhibited in the Hoogendijk Exhibition, Rotterdam, 1889, No. 6.
In the possession of the Vienna dealer F. Schwartz.
In the collection of C. Hoogendijk, The Hague.
In the Rijksmuseum, Amsterdam, 1911, No. 569*a*; exhibited on loan.

455. **THE MAGISTRATES OF DEVENTER, 1667.**—The magistrates, twenty in number, are assembled in the town hall. They are arranged so that four sit on the right, four on the left, and eight along the back wall, while four are grouped round a table in the centre. Of the eight persons at the back, the two presidents sit somewhat higher than the rest at a table with a long cloth, on which lies a large book. From the table in the centre, a man, bare-headed, steps towards them, and offers them a paper. The centre table is covered with a long greyish-purple cloth, on which are books and writing materials. All the persons present wear black, with black shoulder-capes and white collars, long perukes and dark felt hats, and all look at the spectator. Of the secretaries seated at the table in front, one holds a pen, another a sheet of paper, and a third a letter with a bright red seal. The lower part of the wall is panelled with brown wood, above which are three carved gilt mouldings. High up in the back wall are three windows. The expressions on the faces are well rendered.

The names of the magistrates represented are, from left to right:—Antoni Menninck (*see* 247), Cornelis Vos, Willem Nilant, Hendrik Marienburg, Bernard de l'Espierre, Hendrik Jordens, Hendrik Nilant (*see* 251), Jan Stikke, Johan van Schriek, Jan van Duren (*see* 225), Dirck Berdenis, Rudolf van Steenbergen, Jan van Suchtelen, Arnold van Boekholt, Andreas Nilant, Arent Arents. The names of the secretaries are:—Jan Rouse, Rutger Tichler, Dr. Nic. Fokkink, and Dr. Jan Strockel.

Signed in full on a piece of paper in front, and dated 1667; canvas, about 56 inches by 75½ inches.

Exhibited at Deventer, 1901, No. 1.
In the Town Hall, Deventer.

456. **PORTRAIT OF A GENTLEMAN AND A LADY.**—The gentleman sits bare-headed, seen in full face, at a table, and looks at the spectator. His long hair falls on his shoulders. He wears a dark costume over a white under-garment, dark stockings, and black laced shoes. In his left hand is a paper, and in his right a pen. His hat lies at his side on the table, which has a large cloth, upon which are books and writing materials. On the right stands the lady, turned three-quarters left and looking at the spectator. She wears a white skirt embroidered with gold under a black dress. Her hair falls in ringlets. In her right hand is a closed fan; with her left hand she lifts her skirt. On the right-hand wall a door stands half open. In the background are a chair and a map. To the left is a bed.

In the Almén collection, Stockholm.

457. **Portrait of a Gentleman and a Lady.**—On the left, a middle-aged man sits, turned to the right, at a writing-table. He has a paper in his left hand and a pen in his right, and looks thoughtfully before him. On the right, behind the table, is a comely young woman, turned to the left and holding a fan in her right hand. She is in black; her dress is raised to show her satin petticoat. To the right is a large bed. On the wall is a map.

Signed above a door with the monogram.

Mentioned by Granberg.

In the sketch-book of Gesina ter Borch is a copy with a few variations, dated 1669.

In the Scharp collection, Stockholm.

458. **A Family Group of Five Persons.**

Canvas, 30½ inches by 34½ inches.

Exhibited at Stockholm, 1904.

In the Schlegel collection, Stockholm.

459. **Portrait of a Gentleman and a Lady.**—The persons are on a terrace. The man stands on the left, offering an orange from a dish on a table to the lady who stands in the centre. Both look at the spectator. To the right is a footstool with a cushion and a little dog. Lofty pillars. In the background is a hilly river landscape. The attribution to Ter Borch is not quite assured. The painting reminds one more or less of similar pictures by B. Graat.

Canvas.

In the collection of Count Czernin von Chudenitz, Vienna, No. 283.

459*a*. **Portrait of a Lady and a Gentleman.**

Given by Barent van Lijn, The Hague, to the notary Dispontijn for a debt, April 18, 1686—noted by Dr. A. Bredius.

459*b*. **A Company of Five Persons.**

*Sale.*—Amsterdam, August 9, 1739 (Hoet, i. 596), No. 7 (141 florins).

460. **Portrait of a Gentleman and a Lady.**—The man sits at a table with a velvet cover, on which are a book and writing materials. The lady stands near, wearing a black silk dress and a white satin skirt. At her feet lies a dog. Vigorous in style.

Canvas, 34 inches by 38 inches.

*Sales.*—Leyden, June 1, 1765, No. 7—according to Terw., No. 13—(52 florins 10, Reyers; or 70 florins, according to Terw.).
J. M. Quinkhard, Amsterdam, March 15, 1773, No. 3.

460*a*. **A Room with a Gentleman, a Lady, and a Child.**

*Sale.*—Haarlem, September 8, 1778, No. 60.

460*b*. **Portrait of a Dutch Family.**—Three figures. A capital picture.

*Sale.*—Lady Holderness, London, March 6, 1802, No. 52 (£325 : 10s., Woodburn)—*see* Buchanan, i. 313, 315.

460*c*. **Portrait of Two Children with a Dog.**

*Sale.*—Parks, Brussels, May 4, 1835, No. 204.

461. **Portrait of a Dutch Gentleman with his Wife and Child.** Sm. Suppl. 17.—The man, wearing a dark costume with a white linen collar and cuffs, sits on the left, with his left hand on his knee; an open book lies on the table before him. Opposite him stands his wife, wearing a yellow silk bodice and a white satin skirt; she has a rose in her right hand and holds her child with the left. They look at some object not visible in the picture.

Canvas, 21 inches by 18 inches.

In the collection of the Duc de Berry, Paris.
Imported into England by the London dealer Hume before 1842.

461*a*. **A Family Group.**

Exhibited at Amsterdam, 1845, No. 82.
In the collection of F. de Wildt, Amsterdam.

461*b*. **A Supposed Portrait of the Painter and his Son.**—(Ter Borch had no son!)

In the collection of Prince Liechtenstein, Vienna, 1859 (Parthey, ii. 626); but not mentioned in the 1885 catalogue or later.

461*c*. **A Company of Thirty-eight Persons in a Park.**
Signed in full; canvas, 56 inches by 40½ inches.

In the Ritterich collection, Leipzig, 1860 (Parthey, ii. 624).

461*d*. **A Family Group.**
16½ inches by 14 inches.

In the collection of Vicomte de Jessaint, Paris.
*Sale.*—B. de S——, Paris, May 4 and 5, 1865, No. 197.

462. **A Family Group.**—The parents and three children in a room. The mother, wearing an olive-green skirt and a black robe, sits on the left between her two daughters, one of whom is in white silk, while the other wears an orange dress. The father is in black, with a white collar and a white hat, from under which his long chestnut-brown hair hangs down. He stands in the centre, conversing with his son, who stands farther to the right. The son is bare-headed and wears a black costume adorned with ribbons.

Signed on the right at top with the monogram; canvas, 30½ inches by 34 inches.

*Sales.*—Stevens, Paris.
Neven, Cologne, March 17, 1879, No. 209.

463. **A COWSHED.**—Two brown and white spotted cows in a shed. A maid-servant, whose dress has brown, bluish-green, and red tones, milks the cow seen in profile to the right. Around are other cows, with utensils, such as pails, a ladder, and an axe. Painted in a fine silvery tone. The cows have something human in their expression. Closely related to 464 (Wanas) and 19 (Berlin).

Signed on the chopping-block to the left with the monogram; panel, 17½ inches by 18 inches.

A copy, with the monogram—on canvas, 20 inches by 22 inches—was in the sale :—C. Groeninx van Soelen and others, Rotterdam, June 25, 1800, No. 82 (72 florins, Van Santen).

*Sale.*—S. van Huls, The Hague, September 3, 1737 (Hoet, i. 486), No. 87 (140 florins, W. Lormier).

In the collection of W. Lormier, The Hague, 1752 (Hoet, ii. 442) ; in his store-room catalogue of December 1754, No. 298 ; sold to Prince von Galensin (? Galitzin), November 10, 1756 (for 250 florins).

In the collection of P. von Delaroff, St. Petersburg; exhibited on loan since 1908 at the Royal Gallery, The Hague.

464. **A STABLE.** Sm. 21.—The interior of a stable. A dappled grey horse is feeding at a manger by the left-hand wall. Behind the horse is a groom ; there are red tones in his cap and yellow tones in his sleeves, while the rest is a neutral grey. On the right a woman comes in at the door and speaks to the groom who is rubbing the horse down. The woman is in grey, with touches of red on her skirt. In the immediate foreground is a stout post, from which hangs a grey horse-cloth. To the right are a pail and a broom ; to the left is a dung-fork. The two figures are similar in type to the figures in 19 (Berlin). Like the horse and the costumes, they are rendered in the master's best manner. Good light and shade.

Signed indistinctly on the left with the monogram ; panel, 17 inches by 19½ inches.

Engraved in the Poullain Gallery.

A copy—measuring 19 inches by 25½ inches—was in the

*Sales.*—Leyden, June 1, 1765, No. 44—Terw., No. 12—(41 florins, Van der Marck).

J. van der Marck, Amsterdam, August 25, 1773, No. 327 (55 florins, Fouquet).

*Sale.*—Poullain, Paris, 1780 (2400 francs, Langlier)—*see* Ch. Blanc, ii. 9.

In the collection of Count Wachtmeister, Wanas, Sweden, No. 69.

464*a*. **A Good Picture.**—A capital work of the master.

*Sale.*—Amsterdam, April 9, 1687 (Hoet, i. 6), No. 7 (196 florins).

464*b*. **A Fine Picture.**

*Sale.*—Ben Johan Furly, Rotterdam, March 31, 1739, No. 5 (98 florins, W. Lormier of The Hague).

464*c*. **A Fine Picture.**

12 inches by 12 inches.

*Sale.*—Amsterdam, May 11, 1756 (Terw. 141), No. 85 (7 florins).

464*d*. **A Picture.**

*Sale.*—Dirk Kindt and others, The Hague, September 27, 1762, No. 24 of the original catalogue—but No. 10, according to Terw. 283.

464*e*. **A Picture.**

*Sale.*—The Hague, March 14, 1768 (14 florins).

464*f*. **A Richly Furnished Interior.**

*Sale.*—The Hague, July 8, 1820, No. 35.

# A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

1635. 8. The Consultation. Kaiser Friedrich Museum, Berlin.

1638. 35. The Guard-Room. Victoria and Albert Museum, South Kensington.

1638 (?) 362*a*. Portrait of a Man in Black. Durie sale, London, 1896.
440*b*. Portrait of a Lady in Black. Durie sale, London, 1896.

1640. 269. Jan Six. J. Six, Amsterdam.

1641. 265. Hendrick van der Schalcke. Rijksmuseum, Amsterdam.
266. The Wife of the Preacher Van der Schalcke. Rijksmuseum, Amsterdam.

1642 (?) 313. Portrait of an Elderly Man. Aeltere Pinakothek, Munich.

1642. 395. Portrait of a Woman. Aeltere Pinakothek, Munich.
[*Note.*—The date cannot be right: *see* note, p. 2.]

1646. 216. Jacob van den Burgh. (Engraved by P. Holsteyn, 1646.) Lost.
255. Anna van Ruytenburgh. (Engraved by P. Holsteyn, 1646.) Ridder Pauw von Wieldrecht, Broekhuizen.
259. Aletta Ravensberg. Menke sale, Cologne, 1890.

1646-48. 240. Caspar van Kinschot. A. R. P. van Kinschot, The Hague.
241. Krafft von Scharfenstein. E. Warneck, Paris.
242. Heinrich Langenbeck. Foucart sale, Valenciennes, 1898.
260. William Ripperda. Héris sale, Paris, 1841.

[*Note.*—These four portraits of plenipotentiaries at the Peace Congress of Münster were apparently painted there.]

1648. 6. The Peace of Münster. National Gallery, London.
256. Count de Peñeranda. E. Warneck, Paris.
257. Vopiscus Fortunatus Plemp. (Engraved by Paulus Pontius, 1648.) Lost.
263. Joost Roldanus. Lost.

1651 (?) 74. A Woman peeling an Apple. Imperial Gallery, Vienna.

1651. 254. Adriaen Pauw. Queen Wilhelmina, The Hague.

1652. 366. Portrait of a Man. Huybrechts sale, Antwerp, 1902.

1653. 28. The Despatch. The Hague Gallery.

1653-54. 248. Hartog Moerkerken with his Wife and Son. J. de Fremery, Oaklands, California.

Before 1655. 186. Paternal Advice. Rijksmuseum, Amsterdam.

1656. 286. Portrait of a Man. Rijksmuseum, Amsterdam (on loan).
372. Portrait of a Lady. Rijksmuseum, Amsterdam (on loan).
310. Portrait of a Young Gentleman. Knoedler, London.

1657. 287. Portrait of a Man. Fred. Muller, Amsterdam.
374. Portrait of a Lady. Fred. Muller, Amsterdam.

1658. 163. Two Couples. Schwerin Museum.
199. A Tavern Scene. John G. Johnson, Philadelphia.

1660 (?) 136. The Music-Lesson. Louvre, Paris.

1660. 261. Johannes Roever. Hamburg Kunsthalle.

1662 (?) 433. Portrait of a Young Lady. Ruelens sale, Brussels, 1883.

1666. 440. Portrait of a Young Lady. Wyl von Wymetal sale, Cologne, 1895.

1667. 455. The Magistrates of Deventer. Deventer Town Hall.

1668. 264. Albert Rusius. Lost. (A copy at Leyden University.)

1669. 457. Portrait of a Gentleman and a Lady. Scharp, Stockholm.

1670. 272. François de Vicq. Rijksmuseum, Amsterdam.
273. Aletta Pancras, Wife of F. de Vicq. Rijksmuseum, Amsterdam.
301. Portrait of a Middle-Aged Man. Frau Emden, Hamburg.

1672. 279. William III. as Prince of Orange. Lost. (Mentioned by Houbraken.)

1674. 229. Cornelis de Graeff. Van Lennep, The Hague.

1675. 140. The Duet. The late Baron F. von Rothschild, Waddesdon Manor.
249. Gerard van Muyden. Wolf sale, Frankfort-on-Main, 1903.

# A COMPARATIVE TABLE

## ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. IV. (1833), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third column respectively.

Thus, if the reader desires to find Sm. Suppl. 6, he must look for 6 in the first column, and then notice the corresponding number in the third column, headed "Sm. Suppl.," namely, 138. Thus, Sm. Suppl. 6 = HdG. 138.

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| 4* | 188 | ... | 21 | 464 | 176 |
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| 16 | 180 | 95 | 36 | Cf. 44 | ... |
| 17 | 65 | 461 | 37 | 204 | ... |

[1] Sm. Suppl. 4 is the "Portrait of a Painter," by Karel Slabbaert, in the Staedel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 198.

[2] Sm. 5. The picture engraved by Basan as "Le Magister Hollandois," by Ter Borch, is a Jacob Ochtervelt in the Karlsruhe Gallery, 1894 catalogue, No. 262.

[3] Sm. Suppl. 7. The copies mentioned under 79 and 178.

[4] Sm. Suppl. 12. The equestrian portrait of "Pieter Schout," by Thomas de Keyser, in the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1350.

[5] Sm. Suppl. 25. "A Woman with a Beer-Glass and Jug," by G. Metsu, in the Brunswick Gallery, 1910 catalogue, No. 315: HdG. 194.

[6] Sm. Suppl. 26. The portrait of "Prince Johann Maurits van Nassau," by Jan de Baen, in the Brunswick Gallery, 1910 catalogue, No. 281.

[7] Sm. 31. The copy mentioned under 95.

[8] Sm. 34. "Le Médecin Hollandois," described by Sm. from the engraving by Basan—according to whom, however, it is not by Ter Borch.

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[1] Sm. 53. "An Assembly of Ecclesiastics," in the Louvre, 1903 catalogue, No. 2590; not by Ter Borch.

[2] Sm. 70. "The Medallion," by Caspar Netscher, HdG. 101, in the Budapest Museum, 1910 catalogue, No. 477; wrongly mentioned under Metsu, 188*c*, in Vol. I.

## SECTION XVIII

# CASPAR NETSCHER

CASPAR NETSCHER was born in 1639 at Heidelberg, where his father, who died young, worked as a sculptor. He died at The Hague, January 15, 1684. When he was two years of age, his mother, already a widow, took refuge with her four children in a castle; when the castle was besieged by the enemy, she fled with the two youngest children, who survived, to Arnhem. Here Arnold Tulleken, a wealthy physician, undertook the charge of Caspar. He intended the boy to follow a medical career; but when Caspar's talent for drawing became evident, Tulleken gave way and allowed him to learn the elements of art at Arnhem from Herman Coster, a little-known painter of still-life and portraits.[1] Afterwards Netscher went as a pupil to Gerard ter Borch, a distant relative of his guardian. This must have been at latest in 1654, for there exists a copy, dated 1655, by Netscher after his master's "Paternal Advice" (Ter Borch 186), which shows that he had then a complete mastery of the technical side of his art (*see* No. 102).

In the years following Netscher worked for dealers until, in 1658 or 1659 he resolved to go to Rome. First of all he took ship for Bordeaux. This first stage of the journey was also the last. He fell in love, married, and soon afterwards returned to Holland with his young wife Marguerite Godin (Godijn) and his eldest son Theodor. In October 1662 he is for the first time mentioned as resident at The Hague, where he can be traced, almost without a break, as living till his death in 1684. At The Hague he had at least eleven more children. Houbraken (iii. 92, etc.) and Roger de Piles (*Abrégé de la Vie des Peintres*, p. 441, etc.), who were very well informed about the artist, state that Netscher very soon achieved a great reputation, that he painted the portraits of very many famous personages who visited The Hague, and that he declined the invitations of Charles II., King of England, who desired him to go to London. His health was very delicate; from his twentieth year he suffered from stone, and in his will, dated 1674, he is expressly described as a sick man (*Oud*

[1] Netscher's widow preserved till her death in 1694 a sketch-book which he had used at Arnhem (*Oud Holland*, v. 263).

*Holland*, v. 265). Towards the end of his life he could only paint while lying in his bed. He died of gout.

The fact that after 1662 Netscher probably never left Holland is of importance for the study of his work as a portrait-painter. His sitters, especially the women, are, as our catalogue shows, given the most celebrated names of that period, such as Ninon de Lenclos, La Vallière, Montespan, Maintenon, Mancini and Mazarin, and many others, although these persons were certainly not all in Holland between 1662 and 1684. Save in the case of a few persons whom Netscher may have painted in Paris, if he made the journey homeward by the more fashionable and more expensive land route, most of these names must be the product of imagination or else Netscher must have worked from foreign portraits. The original sources of our information throw no light on the matter, and it seems preferable to suppose that portraits of unknown ladies or of homely citizens' wives have been given these famous names in order to make them more interesting. On the other hand, the accuracy of the story which has come down to us about Netscher's acquaintance with Sir William Temple, the English Ambassador, is confirmed by the fact that the portraits of Temple and his family, which Netscher painted, are still in the possession of his descendants (*see* Nos. 202, 274, 275).

Netscher belongs to the commencement of the period of decadence in Dutch art. Besides portraits, he also painted genre-pieces and subjects of a mythological or Biblical nature. But these subjects are treated very much like genre. The historical element in them is only secondary. One looks in vain for any substratum of a more deeply religious or historic feeling. Besides, the pictures of this group, like his genre-pieces, hover on the verge of portraiture, in that almost all the figures give the impression of being portraits. Thus it is very difficult to decide whether a picture, especially if there is only one figure, belongs to the class of genre-pieces or that of portraiture. Apparently the painter gave to the figures in his genre-pieces the features of the persons in his daily surroundings, and continually caused them to sit to him as models.

Netscher's passing from genre to portraiture is mentioned by Houbraken. The demand for portraits was at that time greater, and the pay was higher than for genre-pieces. Netscher was just the man to meet the wishes of the great world. He knew how to flatter and beautify his models, especially the women. He could reproduce their elegant dresses admirably, and by all kinds of allegorical accessories he could make them into shepherdesses, nymphs, nay, even goddesses. Thus he achieved a great success. His portraits of women are more numerous, to a significant degree, than those of men. Character is not to be found in them, but only feminine elegance and affectation, together with consummate technique. Despite this, they definitely belong to the commencement of the period of decadence in Dutch painting.

On the other hand, his genre-pieces—at least the simple and natural examples—may still be regarded as work of the Dutch school in its prime. After Ter Borch, Metsu, and Vermeer, they add nothing new, but they maintain a very respectable standard of merit. Little pictures

like the thoughtful young "Man writing a Letter" at Dresden (40) and several others in the same gallery, or like "The Lace Maker" in the Wallace Collection (48), are veritable gems of cabinet-painting. They delight the eye with their fine colour-scheme, their pleasant lighting, and their clean brushwork. They only want more intellectual quality to be placed on a level with the works of the great painters of the older generation.

Netscher's painting of textures was always celebrated. He was especially skilful in his admirable rendering of white satin. He was an industrious draughtsman. In the inventory of his widow's goods there is mention of hundreds of sketches, only a small portion of which survives. They are vigorously rendered with the pen or the crayon, and often washed with sepia. They contain notes of the colours and, in many cases, of the price for which the picture was commissioned. It appears that the average price of a portrait was fifty florins.

Among Netscher's sons, Theodor and Constantijn, and at first also Antoni, the youngest, adopted an artistic career. Antoni afterwards went as an ensign of foot to the Indies, and died at Batavia in 1713.

## PUPILS AND IMITATORS OF CASPAR NETSCHER

If Caspar Netscher stands on the threshold of the decadence, this is naturally the case to a much greater degree with his pupils and imitators. They have few artistic merits and therefore need only be mentioned very briefly.

Theodor Netscher, Caspar's eldest son (1660-1732), devoted himself entirely to life-size portraiture. He was much sought after in his own day but is now completely forgotten. Constantijn (1668-1723), a younger son, is more often noticed. His pictures, in which the smoothness of the execution and the costumes are obvious signs of a later period, are usually signed "Const. Netscher." People have often tried, by the erasure of the last four letters of the Christian name, to convert this signature into that of Caspar. A third son, Antoni, is known only by name as an artist (*see* above).

All the painters of small portraits in the last quarter of the seventeenth century were more or less influenced by Netscher. One may mention, for example, Johannes van Haensbergen (1642-1705), Fr. Haagen (who was working about 1685), Aleida Wolffsen (1648-1687), Johannes Vollevens (1649-1728), Daniel Haring (about 1636-1706), Jacob van der Does the younger (about 1654-1699), Maria Verelst (1680-1744), Hendrik Doorschot (about 1700), J. van Deutecum (about 1680-1690), and so on.

Reynier de la Haye (about 1640-about 1685), Matthijs Wulfraat (1648-1727), and Mattheus Wijtmans (1650-1689), imitated

Netscher's genre-pieces, not unsuccessfully. John Smith, the author's predecessor in this work, mentions (Vol. IX. Supplement, p. 547) an Englishman, S. Brown. He had seen in the collection of the Duke of Beaufort a "very clever portrait" by this artist, signed and dated 1685, which clearly showed that the painter had been a pupil or imitator of Netscher. The author has never seen a picture by this Brown.

## TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—
"Sm." = Smith, "Catalogue Raisonné," vol. iv. (1833).
"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

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## CATALOGUE RAISONNÉ

1. **Sarah leading Hagar to Abraham.** Sm. 32.—The patriarch, wearing a silk robe and a cap, sits on a bed. He looks at the girl who, with her hand at her bosom, stands before him. She is accompanied by her mistress, who lays one hand on her shoulder and extends the other as if she were addressing Abraham. At one side is a table with a rich cover; on it are a silver vase and jug. [Possibly identical with 2.]

Canvas, 22 inches by 18 inches.

Engraved by Halbou in the Orleans Gallery.
Imported into England, 1798.
*Sale.*—William Wilkins, London, 1830 (£157 : 10s., Bone—according to a MS. note by Sm. in his own copy of his catalogue).

2. **Sarah leading Hagar to Abraham.**—In front of an elderly Oriental in a rich costume stands a young woman in a light dress; behind her is an old woman with a commanding manner. [Possibly identical with 1.]

Canvas, 22 inches by 16 inches.

*Sale.*—Cologne, June 28, 1890, No. 62.

3. **Lot and his Daughters.**
Canvas, 20½ inches by 17 inches.

*Sale.*—Vienna, April 25, 1876, No. 116.

4. **The Brazen Serpent.**—Moses and Aaron, in the presence of the children of Israel, point to the brazen serpent.

Among the goods left by Marguerite Godin or Godijn, widow of Caspar Netscher, No. 38 in the inventory; see *Oud Holland*, v. 268.

4*a*. **Samson asleep on the Lap of Delilah.**—She is cutting off his hair and looks up at the Philistines who enter.

*Sale.*—Haarlem, September 23, 1811, No. 32.

5. **Delilah cutting off Samson's Hair.**
Canvas, 20 inches by 15½ inches.

*Sales.*—Willem Adriaan Tarée, The Hague, October 1, 1777, No. 48 (49 florins, with No. 50 of the sale, Kerkhoven).
F. M. Netscher, Rotterdam, April 8, 1829, No. 23 (69 florins, Van den Berg).

6. **Delilah cutting off Samson's Hair.**
Copper, 13½ inches by 12 inches.

In the collection of Albertina Agnes of Nassau, Oranjewoud; in the inventory of her estate, 1697, No. 7 (valued at 100 florins, and assigned to her sister Henriette Catharina von Anhalt).

In the collection of Henriette Catharina von Anhalt, Dessau; in the

inventory of her estate, 1708, No. 25 (valued at 50 florins, and assigned to Henriette Agnes von Anhalt).

In the Schloss, Dessau, 1864 (Parthey, ii. 187).

6*a*. **Samson and Delilah.**

15 inches by 12 inches.

*Sale.*—London, March 2, 1903, No. 106.

7. **BATHSHEBA RECEIVING DAVID'S LETTER.** Sm. 52.—Bathsheba, loosely clad, sits beside the stone bath. Behind her to the left an old maidservant gives her a letter with the right hand and lays the left hand on her shoulder. To the right, behind Bathsheba and at the foot of a statue of a woman, stands a page holding a jewel-casket. In the extreme left background King David looks down from a terrace. In the right foreground is a table on which are Bathsheba's garments. On the edge of the bath are a bottle and a tulip in a pot. A "very exquisite picture" (Sm.).

Signed in full on the right at foot, and dated 1667; panel, 17½ inches by 14½ inches.

Lithographed by J. Wölffle.

In the Electoral Gallery, Munich.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 1400.

7*a*. **Bathsheba receiving King David's Letter from an Old Woman.**—A masterpiece.

Mentioned in an inventory taken on August 25, 1712, by the notary Hoppesteyn van Leeuwen at Delft—noted by A. Bredius.

7*b*. **Bathsheba holding a Letter.**

9 inches by 7 inches.

*Sale.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 509), No. 36 (12 florins).

7*c*. **Bathsheba in the Bath.**—David in the background.

Canvas, 28 inches by 22½ inches.

In the Weyer collection, Cologne, 1864 (Parthey, ii. 187).

8. **Susanna in the Bath.**—The two elders spy on her.

Panel, 18 inches by 14 inches.

In the collection of Prince zu Hohenzollern-Hechingen, Löwenberg, 1858 (Parthey, ii. 187).

9. **Zerubbabel showing Cyrus a Plan of Jerusalem.** — A masterpiece; very expressive. With a portrait of the painter.

13½ inches by 12½ inches.

Netscher is said to have given the picture to a Jewish family at Bordeaux, as a token of gratitude for their hospitality.

In the collection of M. Desfriches, who sold it in 1760 (for 18,000 francs).

*Sale.*—Auguste Miron, Paris, 1823 (*see* Ch. Blanc, ii. 358).

10. **The Virgin Mary, with the Child in her Lap.**

*Sale.*—Amsterdam, May 14, 1749, No. 54 (10 florins).

11. **The Woman of Samaria at the Well.**—She leans her right arm on a red earthen pitcher attached to a rope which she holds in her left hand. Very well drawn.

Canvas, 13½ inches by 10 inches.

*Sale.*—R. Sondag and others, Rotterdam, July 5, 1813, No. 105.

12. **Saint Dorothea, the Patron Saint of Gardeners.**

*Sale.*—(Supplementary) Antwerp, September 7, 1846, No. 68.

13. **A Comely Woman surprised by Love and wounded by his Dart.**—She is richly dressed and lies on a couch. Broad and masterly in style.

Canvas.

*Sale.*—Amsterdam, September 11, 1839, No. 82 (12 florins 50).

14. **Time clipping the Wings of Love.**—A sketch.

18 inches by 13 inches.

In the Schloss Bellevue, Kassel, 1864 (Parthey, ii. 188).

15. **Bacchus and Ariadne.** Sm. 74.

Engraved by N. Verkolje.

15*a*. **Diana.**—Very artistic and good.

*Sales.*—Amsterdam, September 12, 1708 (Hoet, i. 126), No. 30—but No. 38 of the original catalogue—(175 florins).
Amsterdam, July 17, 1709 (Hoet, i. 136), No. 29 (83 florins).

15*b*. **Diana asleep with her Hounds; two Satyrs spy on her.**

*Sale.*—J. Tijler, the widow of L. van Beek, Amsterdam, April 20, 1759, No. 77 (23 florins, Quinkhart; bought in).

15*c*. **Diana and Endymion in a Landscape.**

Panel, 10 inches by 8 inches.

*Sale.*—J. C. Werther, Amsterdam, April 25, 1792, No. 110.

16. **Diana visiting Endymion in the Woods.**—Dark night, with moonshine. Broad in style; very rich drapery.

Canvas, 22½ inches by 18 inches.

*Sale.*—F. J. O. Boymans, Utrecht, August 31, 1811, No. B. 70.

17. **Diana and Endymion.** Sm. 73.

Engraved by N. Verkolje.

17*a*. **Flora.**—A good picture.

*Sales.*—Amsterdam, September 12, 1708 (Hoet, i. 126), No. 31—but No. 39 of the original catalogue—(150 florins).
Amsterdam, July 17, 1709 (Hoet, i. 136), No. 30 (106 florins).

18. **JUPITER AND CALLISTO.**—The nymph Callisto is seduced by Jupiter who appears in the form of Diana. Not specially fine.

Signed "C. Nescher" (*sic*). The signature, although unusual, is so neatly inscribed that the author regards it as genuine; each letter is delicately shaded. Canvas, about 25½ inches by 32 inches.

In the Moltke collection, Copenhagen, 1885 catalogue, No. 135.

18*a*. **Jupiter and Callisto.**

Given by the painter to his son Theodor while on a journey.

Sold by Theodor Netscher to a Scotsman named Gastar (?), in Paris (for about 200 pistoles)—*see* Weyerman, iv. p. 142.

18*b*. **Diana and Callisto.**

Exhibited in Rome and much admired in Matheus Terwesten's day; *see* Weyerman, iv. p. 139.

19. **Jupiter, in the Form of Diana, embracing Callisto.**—The nymph reclines on a red drapery; beside her is a quiver. At the back Cupid holding a mask stands beside the eagle. On the other side is a hound in a wooded landscape. In the distance are lofty hills. Very finely painted.

Canvas, about 20 inches by 17 inches.

A replica was in the following—

*Sales*.—H. Aarentz, Amsterdam, April 11, 1770, No. 24 (26 florins, Yver)—a copy, according to a MS. note by J. van der Marck.

F. I. Dufresne, Amsterdam, August 22, 1770, No. 243.

(Fiseau ?) Amsterdam, August 30, 1797, No. 157 (30 florins).

Engraved in mezzotint by J. Verkolje.

*Sales*.—J. van der Marck, Amsterdam, August 25, 1773, No. 232 (200 florins, Fouquet).

G. F. J. de Verhulst, Brussels, August 16, 1779, No. 166 (80 francs).

Stolen with five other pictures at The Hague, 1784; *see* Meusel, *Miscellanea*, 1785, vol. xxii. p. 252*f*, and Obreen's *Archief*, iv. p. 265.

19*a*. **The Disgrace of Callisto.**—Of the painter's late period, when his colouring was somewhat pale and unpleasant.

20½ inches by 17½ inches.

In the collection of James Tulloch, London, 1854 (Waagen, Suppl. 202).

19*b*. **Jupiter and Callisto.**

*Sale*.—Burat, Paris, April 28, 1885—*see* Paul Eudel, *L'Hôtel Drouot en 1884-1885*, p. 356.

20. **A Nude Nymph surprised while asleep by a Satyr.**—Sm. 66.—Probably Jupiter and Antiope.

Copper, 8½ inches by 11½ inches.

In the collection of Coenraad Roepel, who sold it to W. Lormier (for 200 florins).

In the possession of Willem Lormier, The Hague, 1752 (Hoet, ii. 433); in his store-room catalogue of December 1754, No. 198; sold to G. Hoet, April 23, 1755 (for 399 florins).

21. **Jupiter discovering the Nymph Antiope.**—She is seen from the back, reclining on a couch. Very delicately and carefully painted.

Canvas on panel, 8 inches by 11 inches.

*Sale.*—P. J. de Jariges, Amsterdam, October 14, 1772, No. 22 (160 florins, Odon).

22. **THE OFFERING TO VENUS.** Sm. 57.—In the centre foreground, a young woman, turned to the left, kneels before a statue of Venus. She wears a white silk gown with a golden yellow scarf; her hands are crossed on her breast. Behind her to the right another woman, in a red dress, brings two white doves in a basket. Behind the kneeling woman, in the left middle distance, is a satyr beside a column. In the distance is a wooded landscape with indistinct figures. "Spirited and delightfully painted" (Sm.).

Panel, 17 inches by 14 inches.

In the Uffizi, Florence, 1910 catalogue, No. 949; it was there in 1833 (Sm., who valued it at £210).

23. **NYMPHS ADORNING WITH FLOWERS THE STATUE OF VENUS AND CUPID.** Sm. 34.—Three nymphs bring garlands of flowers and other offerings to a statue of Venus and Cupid. In the background are two satyrs and a woman. [The statue is to the right, with a golden ewer on the foot of the pedestal. The foremost nymph, in a reddish orange robe, rests her hands with a garland on the altar. Behind her stands another nymph, in blue and gold drapery, turned to the front. To the left the third nymph, in light blue and white, kneels holding a golden vase. Behind, and between, the second and third nymphs is seen the head of a satyr. In the left middle distance a satyr is seated, embracing a kneeling nymph. Behind them is a statue of Apollo. In the right middle distance is a colossal vase, with trees. There are more trees in the distance, with a patch of blue sky to the left. —*Translator.*]

Signed in full, and dated 1670; canvas, 20 inches by 16½ inches.

A replica, signed in full, is in the Trimolet Museum, Dijon, 1883 catalogue, No. 61.

Pictures answering to the above description and possibly identical with this picture were in the following—

*Sales.*—E. van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 173), No. 68 (54 florins, bought in).

E. van Dishoek, Amsterdam, November 6, 1749 (Hoet, ii. 277), No. 16—but No. 17 of the original catalogue—(64 florins, Beukelaar).

Amsterdam, December 5, 1785, No. 61 (26 florins 10)—said to be on panel.

J. C. Werther, Amsterdam, April 25, 1792, No. 109.

Engraved by Le Mire in the Orleans Gallery.

Imported into England, 1798.

*Sales.*—Edward Lake, London, 1845; bought by the dealer Smith, who sold it to Douglas Alston (for £120).

Douglas Alston, Glasgow, 1847 (£26 : 5s., M'Lellan).

In the collection of Archibald M'Lellan, Glasgow; bought as a whole by the Corporation of Glasgow, May 1856.

In the Glasgow Art Gallery, 1911 catalogue, No. 690 (old No. 667).

23*a*. **Venus and Cupid.**

8 inches by 6½ inches.

*Sale.*—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 164), No. 104—but No. 105 of the original catalogue—(7 florins 10, F. van der Lant).

23*b*. **An Offering to Venus.**—With several figures.

*Sale.*—Amsterdam, June 5, 1754, No. 52.

23*c*. **Venus mourning the Death of Adonis.**—With many little Loves.

28 inches by 24 inches.

*Sale.*—Joan Willem Frank, The Hague, April 5, 1762 (Terw. 246), No. 18—but No. 24 of the original catalogue—(33 florins, Muysgent).

24. **Venus mourning the Death of Adonis.**—Adonis is transformed into an anemone. In the distance is the wild boar which killed him. Venus is seen half-length, bending down; her hands are clasped, and she looks up. She wears a loose flowing drapery and a blue satin gown. A fine effect; soft colouring. An exceptionally good picture.

Canvas, 15½ inches by 11½ inches.

*Sale.*—Comte de Vaudreuil, Paris, November 24, 1784, No. 78 (4251 francs, Paillet).

24*a*. **Venus placing a Garland on Cupid.**—With her attendant nymphs.

Panel, 16 inches by 11½ inches.

In the collection of Prince zu Hohenzollern-Hechingen, Löwenberg, 1858 catalogue (Parthey, ii. 187).

25. **VERTUMNUS AND POMONA.** Sm. Suppl. 10.—Pomona, in a blue silk gown with yellow stripes, sits in her fruit-garden, in front of the bust of a satyr on a column in an arbour overgrown with vine. She has a garden-knife in her hand. Vertumnus, in the form of an old woman leaning on a crutch, approaches her, and lays his right hand on her arm. In the background is a grove with a statue of Pan.

Signed in full, and dated 1681; canvas, 20 inches by 16 inches.

A sketch for the picture is in the Ehlers collection, Göttingen.

In the collection of Albertina Agnes of Nassau, Oranjewoud; in the 1697 inventory of her goods, No. 8 (valued at 170 florins, and assigned to her sister Henriette Catharina von Anhalt).

In the collection of Henriette Catharina von Anhalt, Dessau; in the 1708 inventory of her goods, No. 11 (valued at 50 thaler, and assigned to her daughter Johanna Charlotta, Markgräfin of Brandenburg-Schwedt).

In one of the Berlin Royal palaces; in the Berlin Museum, 1833 (Sm.).

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 850.

26. **VERTUMNUS AND POMONA.**—Probably portraits. Unimportant.

[Pomona is seated to the left, with an apple in her left hand, and her right arm resting on the back of her couch. She wears a loose white chemise leaving her breasts bare, an olive-green and pale crimson robe, and a pale crimson skirt drawn up so as to leave the right leg bare. Vertumnus, as an old woman, leans on a staff, and wears a dark olive-green drapery and hood. In the right foreground is an umbelliferous plant with white flowers; on the ground in front to the left lie some apples.

20½ inches by 17½ inches.

In the collection of George Duncan, M.P. for Dundee; probably bought on the Continent early in the nineteenth century; bequeathed at his death in 1878 to the town of Dundee.—*Translator.*]

In the Victoria Art Galleries, Dundee.

27. **Vertumnus and Pomona.**—In a park, with fruit and flowers at their feet. Hung too high to be properly judged.

In the collection of John Neeld, Grittleton House, 1854 (Waagen, ii. 247).

In the collection of Sir Audley Neeld, Grittleton House.

28. **VERTUMNUS AND POMONA.**—In an Italian garden, adorned with sculptured urns and reliefs, Pomona sits, dressed as a lady in a light golden-yellow gown. To the right, Vertumnus, in the form of an old woman with a stick in the left hand, speaks to her; his right hand is raised with a gesture of warning or persuasion.

Signed on the seat to the left, and dated 1679; panel, 19 inches by 15½ inches.

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 316.

In the collection of H. J. Pfungst, London.

In the collection of J. van Alen, Rushton Hall, Kettering, No. 39.

29. **VERTUMNUS AND POMONA.** Sm. 50.—Wrongly supposed to be portraits of Hortense Mancini (1646-1699), Duchesse de Mazarin, and of her admirer, Charles de St. Evremond (1613-1703). In the immediate foreground sits Pomona, seen to the knees. Her left hand is on her breast. She leans her right arm on a stone balustrade, adorned with a relief. She wears a light gown, cut low on the neck; a loose drapery is thrown over her shoulders. Behind her to the left, Vertumnus, in the form of an old woman, points with his right hand to the left. On the balustrade is a fruit-tree in a sculptured vase. In the background is a statue of Venus. A late work, according to Waagen (ii. 44).

Panel, 18½ inches by 15½ inches.

A replica is in the collection of the Marquess of Bute (30).

A tolerably good old copy is in the Rumjanzoff Museum, Moscow, 1901 catalogue, No. 529—on canvas, 22 inches by 16 inches.

Engraved by R. Rhodes in the Stafford Gallery.

In the collection of Lord F. L. Gower, Bridgewater House, London, 1833 (Sm.).

In the collection of the Marquess of Stafford.

In the collection of Lord F. Egerton.

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 111.

30. **VERTUMNUS AND POMONA.**—Wrongly supposed to be portraits of the Duchesse de Mazarin and Charles de St. Evremond. The figures are three-quarter length. The young lady has fair hair; she wears a silk gown and a blue cloak. The old woman lays her left hand on the lady's shoulder and points with her right hand to the left; on her hair is a diadem. In the left distance is a marble statue of Venus. A replica of 29.

Signed in full on the left at foot, and dated 1679; copper, 18½ inches by 15 inches.

A study for the picture is in the Boymans Museum, Rotterdam.

In the collection of the Marquess of Bute, London; Richter's 1884 catalogue, No. 122.

31. **VERTUMNUS AND POMONA.**—Pomona, as a young woman, sits in front, with her head turned three-quarters right. Her right arm rests on a table with a handsome cover, upon which is some fruit. She wears a white gown, cut low at the neck; a large blue shawl is thrown over her left shoulder and held in her right hand. There are pearls in her hair, in her ears, and on her neck. She holds a pruning-knife in her left hand; an apple lies in her lap. To the right, behind the table, stands Vertumnus in the form of an old woman with both hands leaning on a stick and turned to Pomona. He has a dark dress and wears a black drapery over his head. To the left is a plant in a carved stone vase. Farther back to the right is a marble statue of Venus with Cupid. In the background is a garden with trees. Above to the left is a strip of sky with a sunset. Pomona is wrongly regarded as a portrait of Madame de Montespan (1641-1707). Very carefully executed.

Canvas, 19 inches by 15 inches.

In the collection of Countess Rasoumovsky.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 387.

31*a*. **Vertumnus and Pomona.**—Very finely rendered.

19 inches by 15½ inches.

*Sale.*—Jacques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 275), No. 94 (415 florins).

31*b*. **Vertumnus and Pomona.**—With a dog, in the foreground of a landscape. A good picture.

Canvas, 18 inches by 14½ inches.

*Sale.*—Amsterdam, April 26, 1769, No. 75.

31*c*. **Vertumnus and Pomona.**—Pomona sits on a carpet beside Vertumnus. There are many kinds of fruit. Very carefully painted.

*Sale.*—Amsterdam, July 26, 1775, No. 226 (8 florins, Fouquet).

32. **Vertumnus and Pomona.**—Vertumnus, in the form of an old

matron, stands beside Pomona. She leans her right arm on a table with a cloth, and holds an apple in her left hand. Very carefully painted.

Canvas, 21½ inches by 18½ inches.

*Sale.*—(Fiseau ?) Amsterdam, August 30, 1797, No. 158 (37 florins, Reyers).

33. **Vertumnus and Pomona.**—Full-length figures. Pomona sits on a fine carpet, beside a bust on a column adorned with fruit, flowers, and plants. Beside her stands Vertumnus. In front are many fruits.

Canvas, 20½ inches by 17½ inches.

*Sales.*—G. van der Pot, Rotterdam, June 6, 1808, No. 89 (310 florins, Netscher).

F. M. Netscher, Rotterdam, April 8, 1829 (325 florins, Netscher; bought in).

34. **Vertumnus and Pomona.** Sm. 12, and Suppl. 9.—Vertumnus, in the form of an old woman in a grey gown and an orange cloak, leans on a stick and whispers in the ear of Pomona who sits with a pruning-knife in her hand. At the back is a grove with a statue of Pan. [Possibly identical with 35.]

Panel—but canvas, according to Sm.—17 inches by 13½ inches.

Engraved, according to Sm.

In the collection of Griffier Fagel, 1752 (Hoet, ii. 411).

*Sales.*—Julienne, Paris, March 30, 1767 (201 francs)—Sm., but improbable.

Griffier Fagel, London, May 22, 1801 (£47 : 5s.)—*see* Buchanan, i. 301.

Edward Solly, London, 1834—canvas, 20 inches by 17 inches (Sm.).

35. **Vertumnus and Pomona.** Sm. Suppl. 39.—A young lady, in a white silk gown with a blue scarf over her left shoulder, sits leaning on a marble table. She holds a pruning-knife; in her lap lies an apple. She listens to the conversation of a friendly old woman, in a brown cloak and black kerchief, who stands leaning on a stick, on the other side of the table. Beyond is a statue of Venus. At the back is a grove with two statues in niches. On the table-cloth lie several peaches. [Possibly identical with 34.]

Panel, 19 inches by 15 inches.

In the possession of the London dealer Smith before 1842; sold to Sir Thomas Baring, 1845 (for £150).

*Sale.*—Sir Thomas Baring, London, 1848 (£18 : 18s., J. M. and S. M. Smith).

In the collection of Sir Thomas Baring, 1848—according to a MS. note by Sm. in his own copy of his catalogue.

35*a*. **Vertumnus and Pomona.**

In the Neues Palais, Potsdam, 1864 (Parthey, ii. 187).

36. **Vertumnus and Pomona.**—In a park with imposing buildings, Pomona, as a young woman, sits on the pedestal of a vase of hewn stone. She wears a white silk gown with a red drapery covering her right arm. Beside her stands Vertumnus. On the ground are flowers and fruit.

Canvas, 16 inches by 14 inches.

*Sale.*—J. J. Chapuis, Brussels, December 4, 1865, No. 287.

36*a*. **Vertumnus and Pomona.**
Canvas, 21½ inches by 18 inches.

*Sale.*—Amsterdam, March 2, 1869, No. 63.

37. **Vertumnus and Pomona.**—In a garden adorned with a statue of Hercules, Pomona sits in front of a sculptured wall. Her right arm rests on a balustrade. She holds a knife in her right hand, and a fruit in her left. Beside her is Vertumnus, in the form of an old woman, speaking earnestly to her.

Canvas, 15 inches by 12½ inches.

*Sale.*—Clavé-Bouhaben, Cologne, June 4, 1894, No. 278.

37*a*. **Vertumnus and Pomona.**

Engraved by Basan under the title "La Curiosité Nuisible." The original is lost.

An enlarged copy—canvas, 58 inches by 45½ inches—is in the Dijon Museum, 1883 catalogue, No. 158.

37*b*. **Pyramus and Thisbe.**—In front lies the nude corpse of Pyramus, stretched out from right to left. His left arm is at his side; his right arm rests behind his head. Behind him kneels Thisbe, looking somewhat to the right at him. With her right hand she raises the dagger to her bare bosom.

Canvas, about 26½ inches by 25½ inches.

In the collection of A. Bevernaege, Ghent.

38. **THE DEATH OF CLEOPATRA.** Sm. 3.—She sits in the left foreground on a handsome couch in her bedroom. She wears a white silk dress, and supports herself on her right arm as she applies the asp to her bare breast with her right hand. Her left hand rests on her left knee. A large drapery falls over her right shoulder. On the right, behind a stone table supported by child-figures, a maid-servant, turned to the right, holds both hands to her face. On the table is a fine carpet, on which is a dish full of fruit and leaves.

Signed in full, and dated 1673; canvas, 20½ inches by 16½ inches.

Replicas or copies, two or more of which may be identical, are or were—

1. Canvas, 19½ inches by 17 inches.
   *Sale.*—M. P. Krüger, Hamburg, September 1, 1828, No. 74.
   Bequeathed by Fräulein Sillem, 1877, to the Kunsthalle.
   In the Kunsthalle, Hamburg, 1887 catalogue, No. 117.
2. Canvas, 13 inches by 10 inches.
   *Sales.*—Amsterdam, April 22, 1771, No. 67 (77 florins, Yver).
   N. Nieuhoff, Amsterdam, April 14, 1777, No. 148 (99 florins, De Winter).
3. Canvas, 22 inches by 18½ inches.
   *Sale.*—A. M. Penninck Hoofd, Amsterdam, April 19, 1819, No. 33* (158 florins, De Vries).
4. Panel, 13½ inches by 11 inches.
   *Sale.*—Paris, March 22, 1845, No. 27 (140 francs).
5. Canvas, 22½ inches by 18½ inches.

*Sales.*—Hendrik Six, Amsterdam, November 25, 1851, No. 35.
Amsterdam, April 4, 1854, No. 36 (86 florins, Thyssen).
Thyssen, Paris, December 20, 1856, No. 30 (436 francs).

6. In the Lohde collection, Berlin, 1864 (Parthey, ii. 188).
7. Signed in full on the edge of the table; panel, 21½ inches by 17 inches.

*Sales.*—H. D. Roussel, Brussels, May 23, 1893, No. 56—wrongly identified in the catalogue with the Comte de Vence example.
Hauptmann, Paris, March 22, 1897, No. 39.

8. Canvas, 20 inches by 16 inches.

*Sale.*—Brussels, April 15, 1908, No. 237.

Engraved by J. G. Wille.

*Sale.*—Comte de Vence, Paris, February 11, 1761 (1800 francs)—*see* Ch. Blanc, i. 101.

In the Karlsruhe Gallery, 1894 catalogue, No. 264.

38*a*. **Lucretia holding the Dagger.**
10½ inches by 9 inches.

*Sale.*—Fraula, Brussels, July 21, 1738 (Hoet, i. 524), No. 71 (105 florins).

39. **An Allegorical Representation of the Proposals for Peace, made by Holland in 1672 to Louis XIV. and the Bishop of Münster, after the Successful French Campaign.** — Defeated Holland is personified by the Grand Pensionary Jan de Witt, at whose side sits the famous Grotius, the bearer of the peace proposals. In front of the Grand Pensionary, the Duke of Luxemburg is speaking, with uplifted hand. Behind him stands the Prince of Orange, pointing to a purse which the Grand Pensionary does not look at. Beside the Prince, the Catholic religion is personified by a young girl holding a Cross with which she seeks to touch Jan de Witt—an allusion to the restoration of Catholic worship at Utrecht. There are also a page, a woman, and soldiers. [Compare 307.]

*Sale.*—Poullain, Paris, 1780—*see* Ch. Blanc, ii. 11.

39*a*. **A Picture.**—Probably an allegory.

*Sale.*—Tomas Argus, Haarlem, February 19, 1704, No. 1.

40. **A MAN WRITING A LETTER.** Sm. 68.—Three-quarter length. At a table with a coloured cover a young gentleman in black sits, turned to the left. He leans his head on his left hand; his right hand, which holds a pen, rests on the paper. At the back is a light wall, on which hangs a map of Prussia and Pomerania. On the table are various writing utensils. "An elaborately finished picture" (Sm.).

Signed in full on the map, and dated 1665; panel, 10½ inches by 7 inches.

A study for the picture is in the British Museum Print-room.

In the Dresden inventory of 1772, No. A. 508.

In the Dresden Gallery, 1908 catalogue, No. 1346; it was there in 1833 (Sm., who valued it at £126).

40*a*. **A Student.**

*Sale.*—Johan Cau, Amsterdam, May 7, 1710 (Hoet, i. 138), No. 11 (225 florins).

40*b*. **A Trumpeter.**

24 inches by 22 inches.

*Sale.*—Johan van der Hulk, Dordrecht, April 23, 1720 (Hoet, i. 250), No. 29 (30 florins).

40*c*. **A Young Man playing the Flute.**

Canvas, about 16 inches by 10½ inches.

In the Kassel Gallery, 1783; but not now there.

41. **An Old Man smoking a Pipe.**—He sits at a table, reading a newspaper which he holds in his left hand. His right leg rests on his left knee; his right elbow is on the table. In front of him is a stool.

Canvas, 15½ inches by 12½ inches.

*Sales.*—H. Croese, Amsterdam, September 18, 1811, No. 60 (30 florins, Van der Voort).
H. Croese, Amsterdam, July 20, 1812, No. 38 (24 florins, Hendriks).
H. Croese, Amsterdam, May 27, 1818, No. 39 (41 florins, De Vries).

41*a*. **The Sculptor.**

*Sale.*—(Supplementary) Antwerp, September 7, 1846, No. 38.

41*b*. **The Clarinet-Player.**

In the Motz collection, Bremen, 1864 (Parthey, ii. 188).

42. **The Print Collector in his Study.**—He sits in a red arm-chair at a table covered with a Persian carpet. With his right hand he points to a book of prints, lying on the table near some other books and a marble bust. Farther back is a book-case with prints, an antique statue, and a purple silk curtain caught up from the floor. The man wears a blue silk robe, trimmed with grey. Unusually fine and admirably executed.

Dated 1670; canvas, 22 inches by 18 inches.

*Sales.*—L. Th. de Vogel, Amsterdam, October 20, 1794, No. 8.
Cardinal Fesch, Rome, March 17, 1845, No. 168.
Moret, Paris, February 12, 1857 (5950 francs)—*see* Ch. Blanc, ii. 554.
Marquis du Blaisel, Paris, March 16, 1870, No. 89 (5500 francs).

43. **A Man drinking.**—He sits in a verandah adorned with a relief; in the left background is a view of a park. He is seen half from the left, and holds a full wine-glass in his right hand. In front of him on the table are two bottles in a wine-cooler. His left arm lies on the arm of the chair, with the hand hanging down stiffly in front. He wears a blue vest trimmed at the bottom with fur and open at the top over his white neck-cloth; over the vest he has a grey coat trimmed with braid in front, with white sleeves and cuffs; and he has grey breeches. To the right is another table covered with a Persian carpet. On the right the

view is closed in by a red curtain, caught up and draped on a column. Near it, to the left, is a statue of Venus. [Pendant to 58*b*.]

Signed in full; panel, 12½ inches by 10½ inches.

*Sales*.—Caspar van Citters, Rotterdam, July 1, 1811, No. 110.
P. Mersch, Berlin, March 1, 1905, No. 73 (490 mark).

44. **A Woman Artist.** Sm. 30.—A comely young woman rests her left arm on the pedestal supporting an antique group of statuary, representing the rape of a Sabine woman by a Roman. Her right hand is on her left arm; her left hand grasps a roll of paper. On the pedestal is a palette with paints and brushes. The woman has curly chestnut-brown hair, adorned with pearls and a laurel wreath. She wears a cambric gown, cut low at the neck, with little pleats and wide sleeves, and a brown bodice held up under the arms with a jewelled belt; her sleeves are similarly adorned. On her right shoulder is a pink silk shawl, embroidered with gold, half covering the arm. In the background are a curtain and a view of hills and sky. A fine picture.

Signed in full on the palette, and dated 1676; copper, 12 inches by 9½ inches.

*Sales*.—Destouches, Paris, March 21, 1794 (550 francs).
G. Th. A. M. Baron van Brienen van de Grootelindt, of The Hague, Paris, May 8, 1865, No. 22 (2280 francs, Lamme).

45. **A WOMAN SPINNING.**—Full length, turned to the right. An elderly woman, simply dressed, sits at a spinning-wheel, turning her head in a three-quarter view towards the spectator. Her right arm hangs down, as she turns the wheel with her right hand; her left hand is raised up to grasp the distaff. She wears a black gown with a blue apron and a white kerchief and cap. In the background is a light wall. On the extreme left, at the woman's back, is a table, with a distaff lying on it. [Pendant to 46.]

Signed in full, but indistinctly; panel, 11 inches by 9 inches.

In the Dresden inventory of 1722, No. A. 381.
In the Dresden Gallery, 1908 catalogue, No. 1352.

46. **A WOMAN SEWING.**—Full length, turned to the left. A woman sits, sewing white material which lies on a cushion in her lap. She wears a red gown and a brown jacket, with a white cap and a dark apron. On her left temple is a black plaster. In the left foreground, at her feet, is a footwarmer. Beside her, in the right foreground, is a basket of washing, with scissors lying on the top. At the back is a dark wall. [Pendant to 45.]

Traces of a signature to the left at foot; panel, 11 inches by 9 inches.

In the Dresden inventory of 1722, No. A. 375.
In the Dresden Gallery, 1908 catalogue, No. 1353.

47. **LADY SEATED AT A SPINNING-WHEEL.** Sm. 22.—Three-quarter length. She sits in profile to the left, bending slightly forward, with her head turned in a three-quarter view towards the spectator. She raises her left hand to her lips; her right hand rests on

her lap. To the left of her is a spinning-wheel. She wears a yellow velvet jacket, cut low on the neck and trimmed with ermine, and a white satin skirt. On her fair hair is a small and light cap. Dark background.

Signed in full, and dated 1665; panel, 8½ inches by 6½ inches, rounded at the top.

*Sales.*—Blondel de Gagny, Paris, December 10, 1776, No. 163 (1500 francs).
Blondel d'Azincourt, Paris, February 10, 1783 (2100 francs)—*see* Ch. Blanc, ii. 70.
Prince Galitzin, Paris, 1825 (3310 francs).

In the collection of Sir Robert Peel, Bart., London, 1833 (Sm.); bought with the collection in 1871 for the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 845.

48. **THE LACE MAKER.** Sm. 21.—Full length. A young girl, simply dressed, sits in profile to the right. She is working with both hands at a bobbin-lace cushion held on her lap. She wears a green skirt, a bright red bodice with the white under-garment showing at the neck and the elbows, and a light cap embroidered in black. Behind her on the floor in the left foreground lie her shoes; beyond them, in the corner, stands a broom. At the back is a sunlit wall, on which to the right an unframed landscape print is loosely pinned with two nails.

Signed "C. Netscher," on the margin of the print, and dated 166– [1662, according to the Pompe sale-catalogue] [but 1664, according to Sir Claude Phillips and Mr. D. S. MacColl—*Translator*]; panel [canvas, according to Mr. MacColl], 13 inches by 10½ inches.

Exhibited at the British Institution, London, 1818.

*Sales.*—J. Pompe van Meerdervoort, Soeterwoude, May 19, 1780, No. 5 (700 florins, Delfos).
M. van Leyden, Paris, September 10, 1804 (7000 francs, Paillet)—*see* Ch. Blanc, ii. 221.
London, 1807 (£199 : 10s.).

In the collection of the Marquess of Hertford, London, 1833 (Sm.).

In the Wallace Collection, London, 1910 catalogue, No. 237.

48*a*. **A Young Peasant Woman making Bobbin-Lace.**

In the collection of Jacob Vallensis, Delft; mentioned in the inventory of his goods, 1725—noted by A. Bredius.

48*b*. **A Woman sewing.**—With needle and thread.
10½ inches by 8½ inches.

*Sale.*—Coenrad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 428), No. 89 (62 florins).

48*c*. **A Woman seated, sewing.**
Panel, 12 inches by 9 inches.

*Sale.*—Benjamin da Costa, The Hague, August 13, 1764 (Hoet, ii. 469)—No. 44 of the original catalogue—(111 florins, Sadok).

49. **A Comely Lady with a Sewing-Cushion on her Lap.**—She wears a rich gown of pink and white silk, and sits at a table with a cover. She holds the cushion with one hand, and has a pair of scissors in the other.

Beside her lies a spaniel. At the back is an open window. Furniture and other accessories. A finely painted picture.

Panel, 15 inches by 12½ inches.

*Sale.*—B. Ocke, Leyden, April 21, 1817, No. 87 (80 florins, Smart).

50. **A Woman sewing.** Sm. 19, and Suppl. 38.—A young woman sits sewing, with a cushion on her lap. She wears a yellow velvet jacket edged with ermine, a blue skirt, and a lace cap. Near her is a table covered with a Persian carpet, on which lie two books. At her side is a basket. "Painted with great delicacy" (Sm.).

8½ inches by 7 inches.

*Sales.*—Prince de Conti, Paris, April 8, 1777 (2770 francs, with 51)—sold as a Metsu.
George Morant, London, 1832 (£97 : 13s.).
In the collection of Henry Bevan, London, 1842 (Sm.).

50*a*. **A Lady making Lace.**—She sits at a table covered with a rich Persian carpet. She wears a white silk gown, with a purple silk bodice. On a stool at her right lies a cat. The light comes through a window on the left.

Canvas on panel.

*Sale.*—Comte de Turenne, Paris, May 17, 1852, No. 59 (3761 francs).

51. **A Woman knitting.** Sm. 18, and Suppl. 16.—A comely young woman sits knitting at an arched window. She wears a blue bodice, a tawny yellow satin skirt, a white apron, and a black cap. Before her stands a table covered with a Turkey carpet, on which is a basket containing balls of worsted. "An elegant and highly studied production" (Sm.).

Panel, 11½ inches by 8½ inches.

Engraved by J. G. Wille.
Exhibited at the British Institution, London, 1838.
In the Lempereur collection; mentioned by Descamps (1753).
*Sales.*—Prince de Conti, Paris, April 8, 1777 (2770 francs, with 50)—sold as a Ter Borch.
Comte de Merle, Paris, 1783 (1250 francs).
George Morant, London, 1832 (£110 : 5s.)—sold as a F. Mieris.
In the collection of Colonel Fitzgibbon, 1842 (Sm.).
*Sales.*—Earl of Clare, London, 1864 (£409 : 10s., Cox)—according to a MS. note in Sm.'s own copy of his catalogue.
A. Levy, London, June 16, 1876 (£440).

51*a*. **A Lady making Lace.**—In an interior.

Panel, 15 inches by 13 inches.

*Sale.*—Whitworth Shaw and others, London, July 21, 1900, No. 125.

51*b*. **A Lady seated, making Lace.**

Copper, 13½ inches by 11 inches.

*Sales.*—Nesbitt and others, London, April 15, 1901, No. 26.
Sir Robert Loder, Bart., and others, London, May 29, 1908, No. 489 (£50 : 8s., P. and D. Colnaghi).

52. **THE KITCHEN.**—On the left in a kitchen an old woman with a light cap sits turned to the right and bending forward to pluck a bird ; she throws the feathers into a tub in front of her. On a table in the right foreground are a plucked duck, several small birds, and a basket of cabbages. On the floor in front of the table are a copper pan, a broken jug, a pot, and other kitchen utensils. In the left background is a cupboard, with a plate and a stoneware jug on it ; to the right is the side of the hearth.

Signed in full on the table ; canvas, 28½ inches by 23 inches.

*Sale.*—(Most probably) Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 482), No. 51 (90 florins)—dated 1662.

In one of the Berlin Royal palaces, before 1832.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 848.

53. **A YOUNG WOMAN SCOURING A COPPER POT.** Sm. 58.—Seen from the front through a window. She is scouring the pot with her right hand, and with her left hand holds it in front of her on the window-sill, upon which are also a little pan, a broom, and a mussel-shell. She is simply dressed, and wears a light kerchief on her head. At the back is a wall with a niche, in which a candle is burning. On the extreme right is a pump.

Signed in full, and dated 1664 ; panel, 15½ inches by 8½ inches.

In the Uffizi Gallery, Florence, 1910 catalogue, No. 964 ; it was there in 1833 (Sm., who valued it at £84).

53*a*. **A Woman scraping Carrots.**

*Sale.*—Amsterdam, March 6, 1708 (Hoet, i. 112), No. 33—but No. 51 of the original catalogue—(25 florins).

53*b*. **A Woman chopping up Vegetables.**

*Sale.*—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 206), No. 23 (100 florins).

54. **A Comely Woman Cook, in Old Dutch Dress, chopping up Red Cabbage.**—She is at a table, on which stands a wooden tub. At the side are a knife, some onions, a cabbage, and a copper pot. Beyond is the hearth. Carefully painted.

Panel, 11 inches by 9 inches.

*Sale.*—J. Rendorp, Amsterdam, October 16, 1793, No. 43 (134 florins, Wreesman).

54*a*. **A Comely Girl scouring Pewter Dishes on a Tub.**

Panel, 13½ inches by 10 inches.

*Sales.*—Iman Pauw and others, The Hague, November 23, 1779, No. 15 (84 florins, Nerib).

W. Coole, Rotterdam, August 6, 1782, No. 51.

T. T. Cremer, Rotterdam, April 16, 1816, No. 80 (92 florins, with 144*c*, Netscher).

J. F. Sigault, Amsterdam, December 3, 1833, No. 137 (107 florins, S. M. de Boer).

S. M. de Boer, Amsterdam, April 15, 1840, No. 47 (94 florins, Gruyter).

55. **A LADY AT THE MIRROR.** Sm. 37.—She stands at a table, on which is a mirror in a dull gold frame. She raises her right hand to point to the mirror. Her left hand rests on the table, which is covered with an Eastern carpet. The lady has pearls in her ears and at her throat, and wears a dress of greenish-white silk with a rich brown jacket. "A brilliantly coloured and exquisite production" (Sm.).

Panel, 12 inches by 14 inches.

Entrusted to Sm. for sale in London, 1818 (priced at £157 : 10s.).
Sold by the London dealer Nieuwenhuys to the Hon. G. J. Vernon.
*Sale.*—G. J. Vernon, London, 1831 (£49 : 7s., Sm.).
In the collection of John Davison, 1833 (Sm.).
Bought by Sm. in 1848 from Miss Davison and sold to James Dorrington (for £94 : 10s.)—noted by Sm. in his own copy of his catalogue.
*Sale.*—J. Dorrington, London, 1870 (£100 : 16s., Colnaghi)—see *Art Sales*, ii. 311.
In the collection of C. L. Hutchinson; exhibited on loan in the Chicago Art Institute.

55*a*. **A Young Girl at her Toilet.**

In the collection of J. van Lennep, Amsterdam; mentioned in the inventory of October 1, 1711—noted by A. Bredius.

55*b*. **A Lady bending forward at a Mirror.**—The sitter is described, in Baron Droste's poem on the pictures in his collection (1716 edition, p. 62) and by Hoet (i. 424) as "Hulstertje, dat naar de spiegel daelt." The rare word "hulstertje" is derived from "hullen," to do one's hair.

8½ inches by 7½ inches.

*Sale.*—Coenrad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 424), No. 23 (20 florins 5).

55*c*. **A Lady washing her Hands, in a Garden.**

*Sale.*—Amsterdam, June 5, 1765, No. 27.

55*d*. **A Lady reclining on a Couch.**—There are pearls in her hair, at her throat, and on her fingers. A snake is wound round her right arm. To the side, at the foot of the bed, is a gilt table; on it are a pot of flowers, a jewel-casket, and other things. Very carefully painted. Not by C. Netscher, according to a MS. note by J. van der Marck.

Canvas, 26 inches by 36 inches.

*Sale.*—Amsterdam, October 4, 1769, No. 23 (16 florins, Odon).

56. **A Nude Woman lying asleep on a Handsome Couch.** Sm. 33.—Her back is towards the spectator. A silver vase and ewer stand on an antique stool beside the couch; near it, on the ground, lies a silk robe.

Canvas, 26½ inches by 21 inches.

Engraved by C. Gaucher in the Orleans Gallery.
Imported into England in 1798.

56*a*. **A Woman coming from the Bath.**—Delicately painted.
Panel, 13½ inches by 12 inches.

*Sales.*—Amsterdam, April 13, 1829, No. 113 (9 florins, Engell).
Amsterdam, May 10, 1830, No. 90 (20 florins, Esser).

56*b*. **A Young Lady asleep.**—A candle shines on her face. A delicate little work.

*Sale.*—E. Willems and others, Antwerp, August 23, 1871, No. 128 (110 francs, Antoine Jozef).

56*c*. **A Lady in Blue at her Toilet.**
Panel, 12½ inches by 9½ inches.

*Sales.*—Clifford Waterman Chaplin and others, London, December 12, 1910, No. 74 (£12 : 12s., Hubbard).
Sir Charles W. Dilke, Bart., and others, London, April 10, 1911, No. 101 (£7 : 7s., Cohen).

57. **A WOMAN PLAYING THE LUTE.**—She sits, turned to the right, at a table. She wears a brownish silk dress and pearls. She leans her right arm on the table as she plays the lute. The background of the room is dark. In front is a green curtain.
Panel, 13½ inches by 10 inches.

In one of the Berlin Royal palaces, before 1832.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 846.

58. **A LADY PLAYING THE GUITAR.**—A small full length, seen in full face. She wears a red dress cut low at the neck, with pearls at her throat and in her ears. To the right on a table with a Persian carpet lies some music. [Pendant to 454.]
[Signed in full on the guitar-case on the floor, and dated 1669, according to Mr. D. S. MacColl—*Translator*]; panel, 14 inches by 11 inches.

[Almost certainly identical with 59; on the back, in almost obliterated chalk, is the number "57," presumably that of the De Kat sale. There is also a seal with three bugle-horns.—*Translator*.]
In the collection of the Marquess of Hertford.
In the Wallace Collection, London, 1910 catalogue, No. 214.

58*a*. **A Lady playing the Guitar.**—Half-length. She wears a velvet jacket trimmed with fur. Very finely painted.
Panel, 2½ inches by 2 inches.

*Sale.*—J. van der Marck, Amsterdam, August 25, 1773, No. 234 (3 florins 5, Van der Maas).

58*b*. **A Lady playing the Guitar.**—She sits at a table with a cover. Very finely rendered. [Pendant to 43.]
Panel, 12½ inches by 11½ inches.

*Sale.*—Caspar van Citters, Rotterdam, July 1, 1811, No. 111.

58*c*. **A Lady in a Silk Gown at Music.**—She sits at a table covered with a Smyrna carpet. Fine colouring.
Panel, 11½ inches by 9 inches.

*Sale.*—Rotterdam, April 25, 1817, No. 114 (42 florins, Van der Willigen).

58*d*. **A Girl playing the Guitar.**—At a window.

Exhibited at Utrecht, 1857, No. 57.
Then in the collection of F. Kayser, Utrecht.

58*e*. **A Dutch Lady playing the Bass-Viol.**
Copper, 8 inches by 7 inches.

In the collection of the Vicomte de Jessaint.
*Sale*.—B. de S——, Paris, May 4, 1865, No. 189.

59. **A Fair Young Lady playing the Guitar.**—She wears a red silk dress with slashed sleeves, and a pearl necklace and ear-rings. She sits at a table covered with a Smyrna carpet; in front of her lies a music-book. [Pendant to 457.] [Almost certainly identical with 58 (Wallace).—*Translator*.]

Signed in full to the left on the guitar-case, and dated 1669; panel, 14 inches by 11 inches.

*Sales*.—Pieck-Le Leu de Wilhelm, The Hague, May 28, 1777, No. 72 (114 florins, Ten Cate).
H. de Kat of Dordrecht, Paris, May 2, 1866, No. 57 (5500 francs).

60. **A Lady playing the Guitar.**—She wears a white silk dress and pearls, and sits leaning her right arm on a table covered with a Persian carpet. On the table is a little dog.

Canvas, 19 inches by 16 inches.

*Sales*.—C. M. Drekman, Amsterdam, April 14, 1857, No. 68.
Gruyter, Amsterdam, October 24, 1882, No. 75.

60*a*. **A Girl with a Guitar.**—She wears a red dress.

In the possession of the Berlin dealer Otto Pein, about 1885—noted by A. Bredius; not in the sale catalogue of October 29, 1888.

61. **A Young Lady playing the Mandoline.**—She wears a silk dress cut low at the neck. She sits at a table covered with a Persian carpet, on which are a music-book, ornaments, and toilet utensils. A fine composition.

Signed in full in the left background; canvas, 17 inches by 14 inches.

*Sale*.—Vicomte de Buisseret, Brussels, April 29, 1891, No. 76 (3900 francs, Cassel).

61*a*. **A Comely Young Lady holding an Open Letter.**—She meditates, with a look of surprise, on the contents. She wears a dress trimmed with white fur, and sits in a well-furnished room. Beside it is a basket of needlework. Finely rendered.

Canvas, 12 inches by 10 inches.

*Sale*.—C. van Hardenberg, Utrecht, September 20, 1802, No. 67 (46 florins, bought in).

62. **A Lady reading a Letter.**—She holds the letter in her right hand, and leans her arms on a carpet covering a table. A curtain hangs at an arched window.

Panel, 9 inches by 8 inches.

*Sales.*—Josua van Belle, Rotterdam, September 6, 1730 (Hoet, i. 358), No. 81 (165 florins).
B. Ocke, Leyden, April 21, 1817, No. 91 (71 florins, Lamme).

62*a*. **A Young Lady holding a Letter.**—She is thinking over the contents. She wears a jacket trimmed with fur. Finely painted.

*Sale.*—D. G. van den Burgh van Kronenburg, Loenen, September 6, 1824, No. 39 (33 florins, Tomassen).

62*b*. **A Young Woman holding a Letter.**
Panel, 13½ inches by 10½ inches.

*Sale.*—J. Bernard, Amsterdam, November 24, 1834, No. 101 (96 florins, Gruyter).

63. **A YOUNG GIRL WITH A WATCH BY CANDLE-LIGHT.** Sm. 54.—She is seen through a window. She sits turned to the left at a table, with her head towards the spectator. She holds in her left hand a little watch which she is winding up with the right hand. She wears a dark green silk jacket trimmed with ermine and a lace cap. On the table in front of her are a white paper, an elaborate inkstand, and a lighted candle. Above to the left is a curtain. Dark background. "Exquisitely wrought" (Sm.).
Panel, 8½ inches by 7 inches.

A study for the picture is in the collection of J. P. Heseltine, London.
*Sale.*—J. F. d'Orvielle, Amsterdam, July 15, 1705 (Hoet, i. 81), No. 11 (125 florins).
In the collection of the Marquis de Voyer.
In the Uffizi Gallery, Florence, 1910 catalogue, No. 867; it was there in 1833 (Sm., who valued it at £105).

63*a*. **A Comely Lady holding a Watch in her Right Hand.**—She leans her left arm on a table covered with a carpet. She wears a richly trimmed dress of red and white silk. A fine and carefully painted picture.
Panel, 18½ inches by 14 inches.

*Sale.*—J. Witsen, Amsterdam, August 16, 1790, No. 52 (10 florins, Fouquet).

63*b*. **A Lady holding a Silver Watch.**—She is richly dressed, and sits in front of a red curtain. At the back is a garden with a fountain.
Oval copper.

*Sale.*—P. L. Mortier, Amsterdam, May 6, 1846, No. 173 (5 florins 50, C. Roos).

63*c*. **A Lady holding a Watch to her Ear.**—A good picture.

*Sales.*—Amsterdam, August 9, 1739 (Hoet, i. 596), No. 9 (150 florins).
Henry Arteria, London, April 23, 1850, No. 82 (£73 : 10s.).

**A Lady with a Dog, a Lamb, a Parrot or other Bird.**—*See* portraits, 367-450*i*. *See also* 137-140.

63*d*. **A Boy, seated, blowing Soap-Bubbles.**
12 inches by 9½ inches.

*Sale.*—Josua van Belle, Rotterdam, September 6, 1730 (Hoet, i. 358), No. 87 (200 florins).

63*e*. **A Boy blowing Soap-Bubbles.**

*Sale.*—Lady Holderness, London, March 6, 1802, No. 22 (£27 : 6s., Jaubert)—*see* Buchanan, i. 310.

63*f*. **A Boy blowing Soap-Bubbles, at a Window.**

In the collection of the Duc d'Orléans.

*Sale.*—John Maitland, London, July 30, 1831 (£71, Woodburn)—see *Art Sales*, ii. 311.

63*g*. **A Boy blowing Soap-Bubbles, by Candlelight.** Sm. 60. Copper, 5½ inches by 5 inches.

In the Munich Gallery, 1833 (Sm.); but not now there.

64. **A Boy blowing Soap-Bubbles.** Sm. Suppl. 5.—He stands leaning his left arm on a stone pedestal adorned with reliefs. Near him lies a Smyrna carpet. At the back is a garden with statues. "Most pleasing" (Sm.). [Pendant to 69.]

Panel—but canvas, according to Sm.—10½ inches by 8½ inches.

*Sale.*—Kleinenbergh, Leyden, June 19, 1841, No. 178 (1276 florins, L'Andry; but 1342 florins, Nieuwenhuys, according to Sm.).

64*a*. **A Boy blowing Soap-Bubbles.**

Exhibited at Leeds, 1868, No. 653.
In the collection of C. Warner, 1868.

65. **A Boy watching a Soap-Bubble.** Sm. 16.—A little boy with long curly hair leans on the sill of an arched window, with a pipe in his right hand, and a mussel-shell in his left. He is richly dressed and wears a cap with blue and orange feathers. "This exquisite bijou of art is unique for its tasteful drawing, purity of colour and exquisite finishing" (Sm.).

Panel, rounded at top, 4½ inches by 3 inches.

Engraved by J. G. Wille as "Le Petit Physicien."
In the collection of the Marquis de Voyer.

*Sales.*—J. B. Troy and others, Paris, April 9, 1764, No. 66 (640 francs).
Clairon, Paris, 1765 (1201 francs).
Randon de Boisset, Paris, February 3, 1777, No. 144 (1800 francs).
Destouches, Paris, 1794 (1803 francs).
Saint Martin, Paris, 1806 (1200 francs, Paillet)—*see* Ch. Blanc, ii. 228.
P. I. Hogguer, Amsterdam, August 18, 1817, No. 60 (550 florins, Nieuwenhuizen).
Madame Le Rouge, Paris, April 27, 1818 (3310 francs).
G. W. Taylor, London, 1832 (£157 : 10s.).

In the collection of Alexander Baring, 1833 (Sm.).

In the collection of Lord Ashburton, The Grange, 1854 (Waagen, ii. 105); sold as a whole in 1907.

65*a*. **A Boy blowing Soap-Bubbles.**—He is richly dressed and leans on a stone balustrade.

Panel, 6 inches by 5 inches.

*Sale.*—Lady Strachey and others, London, July 17, 1911, No. 113 (£29 : 8s., Hodgkins).

66. **A LITTLE GIRL WITH A DOG.**—Three-quarter length. A little girl in a white silk dress with a blue cloak stands in a park beside a marble vase adorned with a lion's head. She lays her right hand on a little dog. Her face is framed in fair curls, and she wears on her head a curious white plume.

17 inches by 12 inches.

In the collection of Albert von Oppenheim, Cologne, 1904 catalogue, No. 30.

67. **A Young Girl with a Dog on her Lap.**—A very young and slender girl, with blue eyes and fair hair, is seated. She wears a white bodice below which is seen part of her blue skirt and of her under-garment. Her right shoulder and bust are wrapped in a brown shawl. In the background is a drapery caught up so as to show on the right a rose-tree in bloom and the foot of a column, and, farther away, a landscape with a piece of sky. Formerly ascribed to N. Maes.

Panel, 16½ inches by 12 inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 388.

67*a*. **A Child with a Dog.**

*Sale.*—W. van Haansbergen, The Hague, June 19, 1755, No. 161 (5 florins, Wannaar).

67*b*. **A Child with a Little Dog in a Recess.**—A good picture.
Panel, 10½ inches by 8½ inches.

*Sale.*—Aart Schouman, The Hague, October 17, 1792, No. 96 (8 florins 5, Klijné).

67*c*. **A Girl at an Open Window, playing with a Dog.**—Careful and tenderly handled.

Panel, 11 inches by 9 inches.

*Sale.*—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 72 (12 florins, Van den Berg).

67*d*. **A Boy with a Dog.**—Carefully painted.
Canvas, 27½ inches by 25½ inches.

*Sale.*—O. Reyers, Arnhem, August 6, 1827, No. 72 (4 florins 25, Ten Cate).

67*e*. **A Child in White Silk stroking a Dog.**
Canvas, 20 inches by 16½ inches.

*Sale.*—F. M. Netscher, Rotterdam, April 8, 1829, No. 86 (50 florins, Louf).

67*f*. **A Richly Dressed Girl with a Dog.**—The dog springs up at her. Another dog, probably the mother, stands quietly near. Vigorously painted.

*Sale.*—Rotterdam, September 15, 1834, No. 67.

68. **A Little Fair-Haired Boy with a Dog and a Parrot.**—The boy sits on the balustrade of a recess, adorned with a relief. He wears a yellow and red jacket, embroidered with gold and slashed on the sleeves, and partly covered with a blue silk drapery. He holds a little dog with one hand, and lets a parrot swing on the other hand. Very delicately rendered.

Canvas, 18 inches by 16 inches.

*Sale.*—Héris, Brussels, June 19, 1846, No. 43.

69. **An Elegantly Dressed Boy stroking a Dog.** Sm. Suppl. 4.—He stands beside an antique pedestal, adorned with a sculptured relief. Architectural fragments similarly decorated and some trees are in the background. "Very delicately and animatedly conceived, of his best period, and finished with uncommon elegance in a warm tone" (Waagen). [Pendant to 64.]

Panel—but canvas, according to Sm.—10½ inches by 8½ inches.

*Sale.*—Kleinenbergh, Leyden, June 19, 1841, No. 177 (1600 florins, Sm.).

In the collection of Henry Labouchere, Stoke, near Windsor, 1842 (Sm.) and 1854 (Waagen, ii. 421).

69*a*. **A Little Girl with a Dog.**—Natural, light, and delicate; of the middle period.

In the collection of John Neeld, Grittleton House, 1854 (Waagen, ii. 247); but the author does not remember to have seen it there.

69*b*. **A Child with a Dog.**

Panel, 14 inches by 11 inches.

*Sale.*—Berger and others, London, March 1900, No. 34.

69*c*. **A Girl with a Dog.**—[Pendant to 447*b*.]

Copper, 6 inches by 5 inches.

*Sale.*—Lord Young and others, London, February 29, 1908, No. 116 (£28 : 7s., with pendant, Corns).

70. **A YOUTH IN POLISH DRESS DRAWING HIS SWORD.** Sm. 27.—Full length, standing; he is turned a little to the right, with his face towards the spectator. He wears a yellow coat, a blue cloak hanging over his right shoulder, and a hat with a large plume. He draws his sword on a frog in front of him to the right. In the background is the lower part of a column on a high pedestal.

Panel, 10 inches by 7 inches.

Engraved by A. F. Hemery in the Le Brun Gallery, 1778.

*Sales.*—Amsterdam, April 11, 1727 (Hoet, i. 315), No. 14 (42 florins).

The Elector of Cologne, Paris, 1764 (321 francs)—*see* Ch. Blanc, i. 120.

Blondel de Gagny, Paris, December 10, 1776, No. 164 (602 francs).

In the collection of J. B. P. Le Brun, 1778 (according to the print).

*Sale.*—Lambert et Du Porail, Paris, March 27, 1787, No. 27 (700 francs).

In the Czartoryski collection, Cracow.

71. **A BOY PLAYING THE PIPE.** Sm. 61.—Three-quarter length. He sits at a table, near a lighted lamp.

Signed in full, and dated 1668; copper, 6 inches by 5 inches.

Lithographed by N. Strixner.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 1401; it has been in the store-room since 1911; it was in the gallery, 1833 (Sm.).

72. **A BOY LEANING ON A WINDOW-SILL AND HOLDING A BIRD-CAGE.** Sm. 7, and Suppl. 6.—He holds a bird-cage in one hand, and in the other has a little glass from which he wishes the bird to drink. On the window-sill lies his plumed cap. [Pendant to 73.]

Panel, 8 inches by 7 inches.

*Sales.*—Julienne, Paris, March 30, 1767 (1702 francs).
Duc de Choiseul, Paris, April 6, 1772, No. 18 (3001 francs, with pendant)—*see* Ch. Blanc, i. 192.

In the collection of Count Stroganoff, St. Petersburg; it was there in 1842 (Sm.).

73. **A Young Armenian leaning at a Window.** Sm. 8, and Suppl. 7.—He is richly dressed and wears a turban. [Pendant to 72.]

Dated 1665; panel, 8 inches by 7 inches.

Engraved by Mlle. Boizot in the Choiseul Gallery.

*Sales.*—Julienne, Paris, March 30, 1767 (1702 francs).
Duc de Choiseul, Paris, April 6, 1772, No. 18 (3001 francs, with pendant).

In the collection of Count Stroganoff, St. Petersburg, 1842 (Sm.); but the author does not remember to have seen it there.

73*a*. **A Boy in a Recess.**—With accessories.

19½ inches by 17 inches.

*Sale.*—P. Bout, The Hague, April 20, 1779, No. 76 (3 florins 5).

73*b*. **A Boy holding a Pancake.**—Finely painted. [Pendant to the replica mentioned under 149.]

Canvas, 13½ inches by 10½ inches.

*Sale.*—J. Christiaanze, Amsterdam, November 17, 1779, No. 90 (22 florins, with pendant, Lammers).

73*c*. **A Boy playing in a Recess with Grapes and Peaches.** Canvas, 9½ inches by 7½ inches.

*Sale.*—J. van der Velden, second part, Amsterdam, December 3, 1781, No. 51 (3 florins, Fouquet).

74. **THE SICK LADY WITH HER PHYSICIAN.** Sm. 64.—The lady sits in the centre, turned three-quarters right, with her right hand on her bosom. Beside her to the right the physician holds her left hand to feel her pulse. He holds up the flask of water in his left hand and looks at it attentively. Beside the lady to the left is a table covered with a Persian carpet, on which are a basket, a bottle, an inkstand, and a sheet of paper. Behind the table a maid-servant draws the green curtain of the bed. The sick lady wears a white silk gown and a velvet jacket trimmed with white fur, and has on her head a light kerchief.

The physician wears a long robe and a cap trimmed with brown fur. "An excellent production" (Sm.).

Signed in full on the inkstand, and dated 1664; copper, 10½ inches by 8½ inches.

A replica, on panel, is at Buckingham Palace, London, 1885 catalogue, No. 25—as the work of G. Dou.

Another replica is reproduced as the work of Jan Steen in Holländer, *Die Medizin in der Kunst* ("Medicine in Art"), plate 94; probably this was the example—on panel, 11 inches by 9 inches—occurring in the—

*Sales.*—Amsterdam, April 26, 1769, No. 76.

J. Caudri, Amsterdam, September 6, 1809, No. 56 (4 florins, Zwanenburg).

In the Dresden inventory of 1722, No. A. 574.

In the Dresden Gallery, 1908 catalogue, No. 1345; it was there in 1833 (Sm., who valued it at £168).

75. **A Sick Old Man and a Physician.**—An old man, in a fur-trimmed robe, sits on a chair in a room, leaning his head on a cushion. In front of him stands a physician, feeling his pulse and looking at the water in a glass. Behind to the left, beside a table with a Persian carpet, a weeping woman dries her tears with a handkerchief. On the table are a china dish, a lemon, and various other objects. A very good picture.

Canvas, 27½ inches by 21 inches.

*Sales.*—C. A. de la Court, widow of Joan Meerman, Leyden, October 25, 1754, No. 26 (31 florins, Ietswaert).

Amsterdam, May 11, 1756 (Terw. 138), No. 23 (105 florins).

In the collection of Jan Bisschop, Rotterdam, till 1771—see *Oud Holland*, xxviii. p. 167.

*Sale.*—Amsterdam, August 10, 1785, No. 235 (15 florins, Wubbels).

76. **The Physician.** Sm. 70.—In the centre of a room sits a physician, leaning one arm upon a table on which are a skull and some books. He holds a water-glass up to the light. At the side stands a woman. At the back of the room two men sit beside the hearth.

16½ inches by 14½ inches.

Engraved by Folkema, 1763.

76*a*. **A Young Girl with a Gipsy Woman.**

In the collection of Barent van Lin, The Hague; transferred for a debt to the notary Dispontijn, April 18, 1676—noted by A. Bredius.

76*b*. **A Woman Fortune-Teller.**

*Sale.*—Amsterdam, November 8, 1734, No. 71.

77. **The Fortune-Teller.** Sm. 28.—A young lady, wearing a loose gown and a white satin skirt, is having her fortune told by an old gipsy woman. In the background is a landscape.

Panel, 10½ inches by 8½ inches.

*Sale.*—Duc de Praslin, Paris, February 18, 1793 (1553 francs).

78. **The Fortune-Teller.** Sm. 31.—A young cavalier, wearing a

buff coat with embroidered sleeves, and a cuirass, sits on a bank near some trees, having his fortune told by a young woman whose elegant attire ill accords with her profession. An elderly woman stands at her side. While they attract the youth's attention, a boy picks his pocket. [Possibly identical with 79*a*.]

Canvas, 22 inches by 18 inches.

Engraved by Halbou in the Orleans Gallery (Sm.).

In the collection of William Wilkins, London, 1829 (Sm.).

79. **The Fortune-Teller.** Sm. 45.—On the right sits a young lady in white satin, holding a jug and a glass, and looking at an elderly woman who stands before her and is telling her fortune. A gentleman, seated beside the lady, watches the effect of the prediction and holds up a coin as a bribe to procure a favourable conclusion. "A beautiful and precious example of the master" (Sm.).

Panel, 15½ inches by 12½ inches.

In the collection of D. W. Acraman, Bristol, 1833 (Sm., who says that it was valued by the owner at £300).

79*a*. **A Fortune-Teller.**—[Possibly identical with 78.]

23½ inches by 19½ inches.

*Sale.*—Nesbitt and others, London, April 15, 1901, No. 81.

80. **AN OLD MAN OFFERING A YOUNG COUPLE A PEARL NECKLACE.**—In the centre is a young lady, with her head turned a little to the left. A young gentleman standing on the right grasps her left arm. Behind a table on the extreme left stands the bearded dealer, who lays his left hand on the lady's shoulder, and with his right hand shows off the beauties of a pearl necklace. On the table lie a watch, gold coins, pearls, and other precious things. The dealer wears a black robe trimmed with fur. The lady has a blue bodice with a greyish-yellow scarf, and the young man is in blue with an orange cloak. Behind the dealer to the left is a brown figured curtain.

Signed in full on the right beside the young man's head; canvas, 19 inches by 15½ inches.

Probably from the Nassau-Orange collection.

In the Amalienstift, Dessau, 1877 catalogue, No. 249—catalogued as by Constantijn Netscher.

81. **THE KNIFE GRINDER.** Sm. 78.—A man in a brown coat and a slouch hat, turned to the right, sharpens a knife on a grindstone. Beside it stands a boy, who tries the edge of his knife on his nail. Behind the man is a dog. It recalls "The Grinder and his Family" by Ter Borch (19) at Berlin. "Painted in a free spirited manner, but a little too brown to be pleasing" (Sm.).

Signed in full, and dated 1662; panel, 17 inches by 13½ inches.

Engraved by Poggioli, 1829.

In the collection of Prince Eugene, Vienna.

In the Louvre, Paris, 1802-1815.

In the Pinacoteca, Turin, 1909 catalogue, No. 315; it was in the Palace, Turin, 1833 (Sm., who valued it at £105).

81*a*. **A Woman selling Fruit in her Shop.**—Three-quarter length, facing the spectator. She is weighing fruit. A little boy holds out a coin.

Panel, 15½ inches by 10 inches.

*Sale.*—Vassal, Paris, January 17, 1774, No. 46 (300 francs).

82. **A WOMAN SELLING CHERRIES TO A LITTLE GIRL.**—Full length. On the left sits the woman, wearing a homely dress and a light cap. She takes cherries with her right hand from a basket held in her left. On the right, in front of the woman, stands a girl holding up the corners of her pinafore to receive the cherries. In the left foreground are a basket and a pair of copper scales. Of the artist's first period.

13½ inches by 11½ inches.

*Sale.*—A. Hope, London, June 30, 1894, No. 49 (£273, Buck).

83. **THE CHAFF-CUTTER WITH HIS WIFE AND CHILD.**—In the left foreground of a barn-like interior a man stands in a stooping position, turned to the right with his head towards the spectator; he grasps with his right hand the handle of a chaff-cutter. He is poorly clad and has a full beard. To the right, farther back, an elderly woman with a distaff sits facing left. On the extreme right a boy, with his head turned to the left, stands holding in both hands a jug which lies on a cask beside some crockery and a cloth. In the back wall is an opening into an adjacent room, through the open door of which is a view of the exterior. On the extreme left are some bundles of straw. Beside the cask on the right are a broom, some cabbages, a copper pot, and other utensils. Owing to a forged signature, the picture long passed as a Metsu.

Canvas, 26½ inches by 30½ inches.

*Sale.*—Amsterdam, August 23, 1808, No. 119 (1055 florins, Van Yperen).
In the collection of John G. Johnson, Philadelphia.

84. **A Laundress and a Sempstress.**—Through a stone window-opening, on the front of which is spread a green cover, a comely and elegantly dressed young lady is seen washing. Behind her at an open window is a woman sewing. On the nearer window-sill are a tub, an earthenware pan, and a white cloth. There are other appropriate accessories. Very finely painted. [Pendant to 85.]

Panel, 11 inches by 10 inches.

*Sale.*—Amsterdam, August 8, 1804, No. 138.

85. **Two Women cooking.**—Through a stone window-opening, with a curtain, a comely lady is seen stuffing a sausage. In front of the sill hang the entrails of animals. In a room at the back a maid-servant hangs a pot of meat over the fire. Very finely painted. [Pendant to 84.]

Panel, 11 inches by 10 inches.

*Sale.*—Amsterdam, August 8, 1804, No. 139.

86. **A Kitchen with two Women and a Man.**—A maid-servant stands at a dresser, chopping vegetables. Beside her in the foreground a

comely woman sits scraping turnips. At the side a man sits by the hearth, turning the spit. With various kitchen utensils. A fine effect of light; delicately painted.

Canvas, 22 inches by 25 inches.

*Sale.*—Amsterdam, April 17, 1809, No. 67.

86*a*. **A Chaff-Cutter and a Maid-Servant.**

Canvas.

In the Schloss, Sagan, 1864 (Parthey, ii. 189).

87. **A Young Woman with a Basket of Lemons on her Lap.** Sm. 23, and Suppl. 19.—A young woman sits in profile, in a room. She wears a red velvet jacket trimmed with ermine and a white satin skirt. On her lap is a rush basket of lemons, some of which she gives to an old woman in a grey jacket, a blue apron, and a green skirt, who stands in front of her. To the left, behind the seated woman, is a table with a green cover, on which are a candlestick and a glass.

*Sales.*—Comte de Vaudreuil, Paris, November 24, 1784, No. 68 (4600 francs, Langlier)—*see* Ch. Blanc, ii. 101.
Edward Coxe, London, April 23, 1807 (£50).
Comte de Pourtalès, London, 1826 (£142 : 16s.).
In the collection of Charles Cope, 1842 (Sm.).
*Sale.*—C. Cope, London, June 8, 1872 (£372 : 15s., Agnew).

88. **A LADY IN WHITE SILK, TO WHOM A MAID-SERVANT OFFERS A DISH OF APPLES.**—On the left sits the lady, turned a little to the right. She takes the dish from the maid-servant with her left hand. On the right, beside the lady, is a table covered with a Persian carpet, on which is a vase of flowers. To the left, behind the lady, a basket and a box are on the floor.

Signed, and dated 1665.

In the collection of the Duke of Rutland, Belvoir Castle, No. 83.

88*a*. **Interior with a Lady and a Maid-Servant.**—The lady sits at a table, conversing with a maid-servant. Near her is a dog. Carefully painted.

Panel, 12 inches by 9½ inches.

*Sale.*—Amsterdam, April 20, 1841, No. 51 (40 florins, Weymar).

88*b*. **A Lady and a Maid-Servant in an Interior.**

*Sale.*—H. Englefield, London, 1883 (£157 : 10s., Lesser) : see *Art Sales*, ii. 311.

89. **A LADY AT HER TOILET.** Sm. 67.—A lady in a red jacket and yellow gown sits in the centre, seen in full face, holding a little dog on her lap with both hands. Behind her to the right stands a maid-servant dressing her hair. To the left, beside the lady, is a table covered with a Persian carpet. Behind the table a boy, seen in profile to the right, brings a silver dish with a spoon. On an arm-chair in the right foreground lies a silk garment. On the table are a candlestick, a mirror, and other articles of the toilet. "A work of the most precious quality" (Sm.).

Signed in full, and dated 1665; panel, 17 inches by 13½ inches.

A replica by the painter is in the collection of the Duke of Wellington (90).

Another replica was in the sale :—Charles Meigh, London, June 20, 1850 (£85, Nieuwenhuys).

Mentioned at Dresden for the first time in 1765; according to Hübner, it was bought by F. Lemmers at Antwerp as a Mieris.

In the Dresden Gallery, 1908 catalogue, No. 1348; it was there in 1833 (Sm., who valued it at £262 : 10s.).

90. **A LADY AT HER TOILET.** *See* Sm. 67.—A replica of 89 (Dresden) by the painter.

Signed in full on the right at foot; panel, 17 inches by 13½ inches.

*Sale.*—Lapeyrière, Paris, April 14, 1817, No. 36 (910 francs, Duke of Wellington).

In the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 87.

91. **LADY WITH MAID.**—A young lady is having her bodice buttoned at the back by her maid. A page holds out to the lady a metal basin and ewer.

Panel, 10½ inches by 8½ inches.

In the collection of Sir Frederick Cook, Bart., Richmond, No. 140.

91*a*. **A Woman at her Toilet.**—She sits in a recess at her toilet-table. An old woman is dressing her hair. With accessories. Excellently painted.

9 inches by 7 inches.

*Sale.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 509), No. 35—but No. 36 of the original catalogue—(226 florins).

91*b*. **A Young Lady with a Maid-Servant combing her Hair.**—A man-servant brings water. Many accessories. Very carefully painted.

23½ inches by 15 inches.

*Sale.*—M. van Hoeken and Th. Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 54), No. 3 (205 florins, Boetens; bought in).

91*c*. **A Young Lady having her Hair dressed.**

6½ inches by 14½ inches.

*Sale.*—Amsterdam, September 25, 1743 (Hoet, ii. 124), No. 9 (91 florins).

91*d*. **Interior with an Elegant Lady.**—A negro brings her jewels. Very carefully painted.

20½ inches by 17½ inches.

*Sale.*—N. Albrechts and others, Amsterdam, May 11, 1772, No. 110 (17 florins 10).

91*e*. **An Elegant Lady at her Toilet.**—She wears a white silk gown and a blue jacket, and sits at a table with a cover, adorning herself. At the side a laughing Cupid holds a mirror. Carefully painted.

Panel, 8½ inches by 7 inches.

*Sale.*—Bicker van Zwieten, The Hague, April 12, 1741, No. 86 of the original catalogue—not sold.

In the collection of H. Verschuuring, The Hague, 1752 (Hoet, ii. 480).

*Sale.*—Amsterdam, April 17, 1783, No. 173 (16 florins, Strubing).

92. **The Toilet.** Sm. 5.—A lady, dressed in a bodice with yellow satin sleeves and a white satin skirt embroidered with gold, sits at a toilet-table covered with a Turkey carpet. Her maid is dressing her hair. A man-servant waits with a silver ewer and salver. A dog playfully bounds towards the lady. A very fine picture.

Canvas, 29 inches by 23 inches.

The same subject was engraved by J. Watson (Sm.).

*Sales.*—D'Aved, Paris, November 24, 1766 (1900 francs).

Countess of Holderness, London, March 6, 1802, No. 41 (£64 : 1s., Edward Coxe)—*see* Buchanan, i. 312.

Edward Coxe, London, April 23, 1807 (£57 : 15s.).

Philip Hill, London, July 3, 1811 (£84).

93. **A Lady at her Toilet.** Sm. Suppl. 3.—A comely lady with fair hair, wearing a white satin gown and a blue skirt, stands almost facing the spectator. She is fastening a pearl bracelet on her wrist. She is attended by a negro page, bearing a dish of fruit. On a table covered with a Turkey carpet are a mirror and other articles of the toilet. At the back is a picture in a gold frame. "Exquisitely finished" (Sm.).

Panel, 18½ inches by 14 inches.

*Sale.*—Kleinenbergh, Leyden, July 19, 1841, No. 176 (6000 florins, L'Andry; bought by Nieuwenhuys, according to Sm.).

In the collection of Baron de Rothschild, 1842 (Sm.).

93*a*. **A Lady at her Toilet.**

Panel, 17½ inches by 12½ inches.

*Sale.*—Krentzlin and others, Frankfort-on-Main, May 13, 1897, No. 113.

93*b*. **A Lady at her Toilet.**—Near her is a beggar-woman with a child.

30 inches by 25 inches.

*Sale.*—Bunbury and others, London, June 15, 1901, No. 72.

94. **MOTHER'S PRIDE.** Sm. 79.—A woman, in a yellow satin gown and a blue satin jacket bordered with ermine, sits in a room combing the hair of a little boy who is on his knees, leaning against her. Behind to the right, near a table covered with a Turkey carpet, another child stands making faces before a mirror. On the table are a silver box, a cup, and a plate. In the left background a maid-servant enters at the door, carrying a silver ewer and salver. On a red velvet chair in front lies a plumed cap. Behind the lady's chair is a cat. "An exquisitely painted picture" (Sm.).

Signed in full on the right at foot; panel, 17½ inches by 15 inches.

Engraved by D. J. Sluyter.

In the collection of A. L. van Heteren, 1752 (Hoet, ii. 457); bought as a whole for the Rijksmuseum in 1809.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1754; it was there in 1833 (Sm., who valued it at £420).

95. **THE MOTHER WITH HER SON.**—A lady in red and white silk is hearing a lesson from a boy standing to the right. The boy holds a bird. A very early work.

In the collection of Prince Lubomirski, Schloss Przevorsk, near Lemberg—noted by A. Bredius.

96. **MATERNAL INSTRUCTION.** Sm. 35.—At a table by a window to the left of a room a mother sits teaching her little daughter to read; the child stands at her lap. To the right another little girl in a silk frock kneels on the floor playing with a little dog which lies on a chair to the right of her. The mother, who wears a jacket trimmed with white fur, has her left hand on her knee, and leans on her right arm upon the table, which is covered with a Persian carpet. The child standing in front of her, seen in profile to the left, lays both hands on a sheet of paper, at which she looks intently. The little girl beside the chair holds the dog's paw in her right hand, and looks round at the spectator. Behind the mother is a low cupboard, above which hangs, on the back wall, a black-framed copy of Rubens's "Brazen Serpent" (in the National Gallery, London, No. 59). Farther to the right on the same wall hangs a plumed cap below a map. On the floor in the right foreground lie a sheet of small prints and a top. "It would be difficult to adduce a more beautiful example of exquisite painting, delightful expression, and agreeable effect, than is exhibited in this picture" (Sm.).

Panel, 17½ inches by 14½ inches.

Engraved by Delaunay in the Orléans Gallery.

Exhibited at the British Institution, London, 1826.

*Sale.*—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 389), No. 59 (500 florins).

In the collection of the Duc d'Orléans; imported into England, 1798 (when it was valued at £210, according to Sm.).

In the collection of Sir Robert Peel, Bart., 1833 (Sm.); bought with the collection for the National Gallery, 1871.

In the National Gallery, London, 1911 catalogue, No. 844.

97. **A YOUNG WOMAN WITH A CHILD AT HER BREAST AND THREE LITTLE GIRLS.** Sm. 9.—A woman in a simple gown sits beside a cradle with a fur cover and nurses a child. Behind her is a spinning-wheel. To the right is a group of three girls. One is busy making lace on a pillow. Another stands, holding a cat. The third sits asleep at a table. To the left is an open window. At the back is a cupboard. The picture, which was for a long time ascribed to N. Maes, is unusually rich in colour.

There are traces of a signature on the bottom of the lace-pillow; panel, 21½ inches by 19 inches.

*Sale.*—Julienne, Paris, March 30, 1767 (3510 francs, Prince Galitzin for the Empress Catherine II.)—*see* Ch. Blanc, i. 140.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 857—catalogued doubtfully as by N. Maes.

97*a*. **A Lady with her Child.**—The child sits, brush in hand, in a recess before which the mother stands. At the foot of the recess is a relief, representing children.

Canvas, 24½ inches by 20½ inches.

*Sale.*—J. Christiaanze, Amsterdam, November 17, 1779, No. 91 (20 florins, Yver).

97*b*. **Interior with a Woman and Child.**—The woman wears a red velvet jacket trimmed with ermine and a blue silk skirt. She sits at a table with a cloth, holding a child on her lap. Beside her stands a maid-servant.

Panel, 17½ inches by 13½ inches.

*Sale.*—Amsterdam, May 29, 1782, No. 18 (41 florins, B. Boele).

98. **Interior with a Woman nursing her Child.** Sm. 24.—A woman, wearing a red skirt trimmed with silver embroidery, and having on her head a cap and a muslin kerchief, sits beside the hearth, holding an infant in swaddling clothes. At the back a maid-servant points with her right hand to the woman, and holds in her left the cradle-cover, made of a Persian carpet. There are also a cat, a bed, and a cupboard. Vigorous in style. A portrait of Netscher's wife and child, according to Hoet (ii. 482).

Panel, 26 inches by 23 inches.

*See* Moes, *Iconographia Batava*, No. 2764,2.

*Sale.*—(Possibly) heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749, No. 1 (245 florins).

In the collection of Nicolaas van Breemen, 1752 (Hoet, ii. 482).

*Sale.*—Comte de Vaudreuil, Paris, November 24, 1784, No. 69 (1202 francs, Le Brun).

99. **A Lady with her Child.**—She wears a yellow silk gown, with a string of pearls round her neck and a blue drapery over her shoulders. She embraces her little boy, who plays with a little dog lying on her lap.

Canvas, 22 inches by 17½ inches.

*Sale.*—Albert Jaffé, Berlin, November 1, 1904, No. 41.

100. **A YOUNG MAN WITH A WINE-GLASS.** Sm. 41, and Suppl. 33.—A young man in grey with a broad white collar sits facing to the right, and turning his head in a three-quarter view to the left. His right arm rests on the arm of the chair. In his right hand he holds a half-filled wine-glass; with his left hand he grasps a jug standing on a table behind him to the right. Behind the table, on the extreme right, is a boy holding a satchel. Described as a portrait of the painter, probably without reason.

Signed in full on the chair below the arm, and dated 1667; canvas on panel, 8 inches by 6½ inches.

Engraved by Mugeot in the *Musée Français*.

In the principal Kassel inventory of 1749, No. 11.

In the Palace, Kassel, 1783, No. 94 in the blue corner cabinet.

In the Louvre, Paris, 1805-1815.

In the Kassel Gallery, 1903 catalogue, No. 290 (old No. 263); it was there in 1842 (Sm.).

100*a*. **The Guard-Room.**—A richly dressed officer with a red sash round his waist sits at a table, holding a glass of beer. Beside him at the table is a man lighting his pipe at a charcoal pan. In front of the table stands a trumpeter blowing his trumpet. Near him a woman looks at the officer with a friendly air. All kinds of accessories. Very fine; like a work by G. ter Borch.

Canvas, 39 inches by 29½ inches.

*Sales.*—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 182 (11 florins, Wubbels).
Amsterdam, August 10, 1785, No. 236 (15 florins, Wubbels).

100*b*. **An Officer in a Cuirass, holding a Pipe.**—He sits at a table and turns towards a soldier, hat in hand, who awaits his orders. On the ground in front are a large drum and weapons. Very finely painted.

Panel, 14 inches by 12 inches.

*Sale.*—Clicquet-Andrioli, Amsterdam, July 18, 1803, No. 36 (54 florins).

101. **THE MEDALLION.**—A lady with a white skirt and a yellow bodice sits turned to the right in a three-quarter view. In front of her an elegant officer in a grey costume slashed with white is on his knees, carrying his plumed hat in his left hand, and holding up a miniature portrait in his right hand. Behind the lady to the right a page pours out wine. To the left, behind the table on which the lady leans, a woman brings a jug on a silver salver. Cool in colour.

Signed on the right, and dated 16— ; canvas, 24½ inches by 27 inches.

Described by Sm. as a "capital work" by Ter Borch (70).

Engraved by C. Rauscher as a G. Metsu.

In the collection of Prince Esterhazy, Vienna, 1833 (Sm.), as a G. Metsu; *see* Metsu, 188*c*.

In the Budapest Museum, 1910 catalogue, No. 477.

102. **INTERIOR WITH TWO LADIES AND AN OFFICER.**—A copy of the so-called "Paternal Advice" by Ter Borch at Amsterdam and Berlin (Ter Borch, 186 and 187).

Signed in full, and dated 1655; panel, 31½ inches by 26 inches.

In the Gotha Museum, 1890 catalogue, No. 298.

103. **The Ill-matched Couple.**—An old man on the left embraces a lightly clad young woman seated beside him to the right. Behind, to the left, a child is carefully picking the man's pocket. In the background is a park landscape with a seated stone figure and a column. To the right is a large pedestal with a volute.

Canvas, 20½ inches by 17 inches.

Exhibited at Lemberg, 1909, No. 28.

In the collection of Count Léon Pininski, Lemberg.

104. **The Seduction.** Sm. 65.—A gentleman shows a gold coin to a seated girl in a white silk gown and a girl in a red velvet jacket trimmed with fur, who is standing.

Panel, 15½ inches by 13½ inches.

In the possession of the dealer Jaques de Roore, The Hague.

In the possession of Willem Lormier, The Hague, 1752 (Hoet, ii. 433); bought from J. de Roore (for 308 florins), according to Lormier's store-room catalogue of December 1754, No. 197.

*Sale.*—W. Lormier, The Hague, July 4, 1763 (Terw. 326), No. 194 (1600 florins).

104*a*. **A Young Lady being courted by a Gentleman.**

In the collection of G. Heinrich van Treuer, who died December 3, 1780, according to the inventory of his goods—noted by A. Bredius.

104*b*. **Interior with a Sleeping Soldier.**—The man is in armour. A woman tickles him under the nose. She wears a fur-trimmed jacket, and holds a letter in her left hand. Behind her stands a trumpeter with an anxious air. On the table are a candlestick, a bottle, and other things. Well painted.

*Sale.*—W. Reyers, Amsterdam, September 21, 1814, No. 117 (81 florins, Pakker).

105. **Courtship.** Sm. 38.—Interior, with a lady, a cavalier, and a boy. The lady expresses her sentiments towards her lover by means of a nosegay. A boy blows bubbles. In front is a spaniel.

Canvas, about 18 inches by 16 inches.

*Sales.*—Le Brun, Paris, December 20, 1773 (2100 francs).
R. Bernal, London, 1824 (£141 : 15s.).

105*a*. **Interior with Lovers in Elegant Costume.**—They sit in a gallant and loving attitude. Vigorously painted.

Panel.

*Sale.*—Amsterdam, September 11, 1839, No. 83 (29 florins).

105*b*. **An Officer with a Young Lady on whom her Husband is spying.**—Seated at a table.

*Sale.*—Antwerp, January 23, 1871, No. 61.

106. **Interior with Lovers.**—At the back a page enters at a door, bearing a dish of oranges.

Signed; 21 inches by 16½ inches.

*Sales.*—Philips-Neven, Maastricht, March 24, 1892, No. 90 (200 mark).
Dittmar van de Vliet and others, Berlin, May 4, 1897, No. 97.

106*a*. **A Young Lady with a Little Dog and a Cavalier.**—The lady sits to the right in a three-quarter view, holding the dog in her right arm and warding off with her left hand the cavalier who stands behind her, trying to tease the dog. On a chair in the right foreground lies a violin. Behind it is the chimney-piece. On the floor in the left foreground lie some loose sheets.

Described from a photograph; the whereabouts of the picture are unknown.

107. **A SHEPHERD AND A SHEPHERDESS.** Sm. Suppl. 1.—Full length. In a park landscape a shepherd with a cloth round his loins sits on a stone bench to the left, in profile to the right. He holds a rustic pipe in both hands. Beside him to the right kneels a shepherdess in a reddish gown cut low at the neck and a blue cloak. She leans her right elbow on a stone pedestal and looks at the shepherd. At the back, amid thick foliage, is a marble group of Nessus and Deianeira. In the right distance is a wooded landscape with sheep by a stream. In front, at the man's feet, lies a shepherd's staff.

Signed in full on the left at foot, and dated 1683; canvas, 21 inches by 17½ inches.

There were apparently two replicas—

1. *Sales.*—Quiryn van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 234), No. 143 (43 florins).
   N. Nieuhoff, Amsterdam, April 14, 1777, No. 149 (71 florins, Fouquet).
2. *Sales.*—Amsterdam, October 21, 1739 (Hoet, i. 611), No. 43—but No. 42 of the original catalogue—(110 florins).
   Amsterdam, June 10, 1789, No. 17 (35 florins, Fouquet).

Probably the picture in the sale:—Sonne and others, Amsterdam, July 5, 1759, No. 53 (5 florins 10)—was identical with one of these replicas.

From Salzdahlum.

In the collection of the Duke of Brunswick, 1842 (Sm.).

In the Brunswick Gallery, 1900 catalogue, No. 318.

108. **A SHEPHERD AND A SHEPHERDESS AT A FOUNTAIN.** Sm. 69, and Suppl. 21.—The shepherd with an ivy wreath sits holding a girl on his knee, beside a fountain adorned with a group of Cupids. Behind them is a goat and a kid. "An admirable work of art" (Sm.).

Signed in full on the left at foot, and dated 1681; canvas, 21½ inches by 18 inches.

Engraved by J. Verkolje.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf—*see* Van Gool, ii. 561.

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 1402; it was there in 1842 (Sm., who valued it at £210).

109. **A Shepherdess with her Maid.**—She is dressed in silk. Flowers and sheep. Unusually fine.

22½ inches by 18 inches.

*Sale.*—A. van Kinschot, Rotterdam, September 20, 1756 (Terw. 160), No. 12—but No. 14 of the original catalogue—(260 florins, Boscelo)—sold as the work of Constantijn Netscher.

110. **A Shepherd adorning a Shepherdess in White Silk with a Necklace.**—Behind the shepherd is a statue of a satyr. Farther back is a fine landscape. Carefully painted.

Canvas, 21½ inches by 17½ inches.

*Sale.*—Amsterdam, July 26, 1775, No. 227 (23 florins 10, Van der Schley).

110*a*. **A Pastoral Scene.**

*Sale.*—Ant. Sils, Antwerp, March 21, 1882, No. 119.

110*b*. **A Shepherd and a Shepherdess.**
20 inches by 17 inches.

*Sale.*—Britten Slee and others, London, March 25, 1901, No. 61.

111. **A MUSIC-PARTY.**—In front is a youth playing the flute. Near him, behind a table covered with a Persian carpet, a young woman wearing a dress cut low at the neck and rich jewels sits with a little dog on her lap and is singing from a music-paper in her left hand. Behind her a gentleman points with one hand to the music and holds the other to his lips. On the right is another woman leaning her right hand on the young woman's arm-chair. On the left a negro boy approaches, carrying in his right hand a straw-covered bottle and in his left a silver salver with a glass.

Canvas, 27 inches by 21 inches.

In the collection of the Comte de Morny.

*Sales.*—John W. Wilson, Paris, April 27, 1874, No. 68.
Baroness de Hirsch, Paris, June 17, 1904, No. 33.

In the possession of the Brussels dealers J. and A. Le Roy.

112. **A LADY SINGING AND A MAN PLAYING THE LUTE.** Sm. 63.—The figures are seen standing at a window, the sill of which is hung with a Persian carpet. On the right the man, in a red slashed coat, stands turned to the left; with his left hand he holds up the neck of the lute. On the left the lady, seen in a three-quarter view to the right, sings from a music-book. She wears a gown cut low at the neck and has a plume on her head. In the right background is a curtain. [Possibly identical with 162*a*.]

Signed in full on the right at foot, and dated 1665; panel, 17 inches by 13½ inches.

A replica was in the sale:—Amsterdam, January 20, 1772, No. 167 (40 florins, Van der Dussen); it was in the market more recently. The author possesses a photograph of it, without knowing its present whereabouts.

Engraved by E. G. Krüger.

In the La Bouexière collection, Paris, from which Le Leu bought it in 1754 for Dresden.

In the Dresden Gallery, 1908 catalogue, No. 1347; it was there in 1833 (Sm., who valued it at £210).

113. **A SONG WITH HARPSICHORD ACCOMPANIMENT.** Sm. 62.—In the middle of a handsome room a lady in an elegant white silk gown stands to the left at a harpsichord, and turns her head to the spectator. In the left foreground, close to the instrument, sits a cavalier in a black and gold costume, with his plumed hat on his knees; he is singing from a music-book in his left hand and beats time with his right hand. To the right, behind the standing lady, sits another lady in blue. On the extreme right is a table covered with a Persian carpet; behind it a boy, in profile to the left, is bringing refreshments on a salver.

In the background are tall columns; on the wall is a picture. "An elegant and exquisitely painted picture" (Sm.).

Signed in full on the left above the instrument, and dated 1666; panel, 23½ inches by 18 inches.

A replica with variations, omitting the boy on the right, was in the sale:—Krupp the younger and others, Cologne, October 29, 1894, No. 131.

In the La Bouexière collection, Paris, from which Le Leu bought it in 1754 for Dresden.

In the Dresden Gallery, 1908 catalogue, No. 1349; it was there in 1833 (Sm., who valued it at £525).

114. **A LADY PLAYING THE LUTE.** Sm. 56.—Full length. A young lady in white satin, seen in full face, sits in a garden, playing the lute. She turns her head in a three-quarter view to the left. Beside her to the left is a fountain with a figure of Cupid riding on a lion. A maid-servant places a basket of fruit on the edge of the fountain. In the right foreground is a plant in a pot. At the back is a park with statues. "An elegant and highly finished picture" (Sm.).

Signed in full on the left at foot, and dated 1668; panel, 16 inches by 13 inches.

Engraved by Masquelier.

A replica was in the sale:—F. Gerstel, Munich, March 2, 1909, No. 54.

In the Uffizi Gallery, Florence, 1910 catalogue, No. 957; it was there in 1833 (Sm., who valued it at £150).

115. **THE SINGING-LESSON.** Sm. 44.—On a chair to the left a gentleman in a red jacket slashed with white sits in profile to the right, playing the lute. In front of him stands a lady in a white satin gown, cut low at the neck. She is turned towards him and sings from a music-paper in her left hand, while she beats time with her right. Behind them is a table covered with a Persian carpet, at which, in the middle, a lady sits listening; her left hand rests on the table, and she leans her head on her right arm. At the back is a relief of the rape of Helen; to the right is a view into a garden. On the table are a glass and a china jug. In the upper corners are curtains. Wrongly described in the past as a portrait group of the painter and his family.

Signed in full to the left on the back of the chair, and dated 1665; panel, 17½ inches by 14 inches.

A study for the picture is in the British Museum Print-room.

Engraved by David; by P. Audouin in the *Musée Française*, after a drawing by Touzé; by Heine in the *Musée Napoléon*; by Zeelander. Lithographed by J. W. Vos and by A. C. Nunnink. Engraved on wood in Ch. Blanc, *Histoire des Peintres*.

*Sale*.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 509), No. 34 —but No. 35 of the original catalogue—(720 florins).

In the collection of G. van Slingeland, 1752 (Hoet, ii. 405).

In the collection of the Stadtholder, William V. (Terw. 703).

In the Louvre, Paris, 1806-1815.

In the Royal Gallery, The Hague, 1910 catalogue, No. 125.

116. **A MUSIC-PARTY.** Sm. 59.—Four figures, full length. In

the centre a lady in white satin sits in profile to the left at a table, and sings from a music-book in her left hand. On the left, close to the table, a young man, seen in full face, sits playing the lute. Behind the table is another man, who sings and beats time with his right hand. On the extreme right a lady with her lap-dog in her arms stands turned three-quarters left. On the back wall hangs a picture. In the left foreground is the lute-case. A "superlative example" (Sm.).

Signed in full on the lute-case to the left at foot, and dated 1665; canvas, 20 inches by 18 inches.

Replicas are or were in—

1. The Karlsruhe Gallery, 1894 catalogue, No. 265.
2. The Rouen Museum, 1890 catalogue, No. 455.
3. *Sale.*—J. H. Beissel, Brussels, April 6, 1875, No. 97.

Lithographed by L. Quaglio and by J. Wölffle.

In the collection of the Elector Palatine Johann Wilhelm (who died in 1716), Düsseldorf; *see* Van Gool, ii. 562.

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 1398; it was there in 1833 (Sm., who valued it at £420).

117. **A LADY PLAYING THE LUTE.**—She is seen in full face, and wears a white silk dress with a blue wrap. At a table to the right a gentleman with a long peruke seems to be conversing with the lady.

Canvas, 14 inches by 12½ inches.

In the possession of the New York dealer L. R. Ehrich.

118. **THE SINGING LESSON.** Sm. 43.—In the centre a lady in white satin sits in a three-quarter view to the right, holding a music-paper in both hands. Beside her to the right is a table. Behind this sits the singing master, turned a little to the left. He holds a lute in his left hand, and with a roll of paper in his right he beats time to his song. To the left, behind the seated lady, stands another lady, wearing a purple jacket trimmed with ermine; she leans her left elbow on the back of the chair. In the left foreground are two earthenware jugs in a brass pail. On the table are peaches and a bunch of grapes on a plate. In the right background is a house, with a group of Hercules and Antæus in a niche. To the left is a landscape with trees. [Pendant to 119.]

Signed in full on the lady's music-paper; panel, rounded at top, 19 inches by 15 inches.

Engraved by Bittheuser, Filhol, and Heine in the *Musée Français.*

In the collection of Amadeus of Savoy.

In the Louvre, Paris, belonging to the old collection, 1903 catalogue, No. 2486.

119. **THE VIOLONCELLO LESSON.** Sm. 42.—A young lady, seen almost in full face, sits in the centre, playing a violoncello. She turns her head to the left to look at a music-paper held for her by a gentleman standing behind to the left. Beside her on the right is a chair upholstered in red. Behind it is a long-haired boy, holding a violin in his right hand and his hat in his left. Beside the lady to the left is a table

covered with a Persian carpet, on which lies some music. On the back wall is a mirror in a gilt frame. [Pendant to 118.]

Signed in full on the music-paper; panel, rounded at top, 19 inches by 15 inches.

A replica was in the sale:—J. A. Brentano, Amsterdam, May 13, 1822, No. 240 (416 florins).

There are copies—

1. In the Kassel Gallery, 1903 catalogue, No. 295—Sm. Suppl. 26 and 32.
2. In the Steengracht collection, The Hague.
3. In a private collection at Bremen.

Engraved by Heine in the *Musée Français*, and by Filhol. Engraved in mezzotint.

In the collection of Amadeus of Savoy.

In the Louvre, Paris, belonging to the old collection, 1903 catalogue, No. 2487.

120. **A Lady in a Silk Gown at Music with a Gentleman.**—With accessories. Unusually fine.

20½ inches by 16½ inches.

*Sale.*—P. van Dorp, Leyden, October 16, 1760, No. 2 (260 florins).

121. **The Duet.** Sm. 4.—An elegantly dressed lady sits with a music-paper in her hand at a table on which lie two music-books. She seems to be singing to the accompaniment of a guitar played by another lady. A man-servant brings a glass of beer on a silver salver.

Panel, rounded at top, 18 inches by 17 inches.

Probably a copy of "The Concert," by Ter Borch (137), in the Louvre, Paris, or of the replica in the Arenberg collection, Brussels (127). Another copy, passing under the name of Netscher, is in the collection of the Duke of Rutland, Belvoir.

*Sale.*—Peilhon, Paris, May 16, 1763 (1320 francs)—*see* Ch. Blanc, i. 115.

122. **A Music-Party.** Sm. 47.—Two ladies and a gentleman. A lady in white satin is seated. She sings from a music-paper and beats time with her hand. The other lady sits opposite to her, leaning on a table and listening. The gentleman stands beyond them, accompanying the singer on his guitar. On the table is a china jug on a salver.

Engraved by J. M. Delatre, 1770, and described by Sm. from the print.

In the collection of Charles Rogers, London (?), in 1770.

123. **A Music-Party.** Sm. 13.—A lady plays on the bass-viol, accompanied by a gentleman on the guitar. Another lady and a gentleman are listening. A dog, a stool, and a chair.

Canvas, 17 inches by 15 inches.

*Sale.*—Comte Dubarry, Paris, November 21, 1774 (820 francs).

123*a*. **A Lady singing and a Gentleman with a Lute.**

*Sale.*—N. N——, London, 1785 (£53 : 10s., Shaw)—see *Art Sales*, ii. 311.

124. **Music and Company.** Sm. 25.—Two gentlemen and two

ladies in a handsome room. One of the men, in black with hat in hand, enters the room, preceded by his dog. A lady in a red jacket and a white satin skirt advances to meet him. The other lady sits at a table, playing the guitar. The other man stands farther away, looking at the man who enters. In front is a green velvet chair.

26 inches by 30 inches.

A picture corresponding to the description, and perhaps the same, was, under the name of Eglon van der Neer, in the sale :—Le Boeuf, Paris, April 8, 1783 (2101 francs).

*Sale.*—Proley, Paris, 1787 (13,501 francs).

125. **The Duet.**—In front of a stone niche with a relief stands a young lady playing the lute. She is singing, and is accompanied by another lady who beats time from the music in front of her. This other lady rests her elbow on a cushion lying on the edge of the niche. In a room at the back hangs a violin. Through a door is a view along a gallery into a garden. A fine picture, carefully painted.

Panel, 15½ inches by 11 inches.

*Sale.*—J. W. B. Wuytiers, Utrecht, September 17, 1792, No. 45 (36 florins, Hardenberg).

125*a*. **A Music-Party.**

14 inches by 12 inches.

*Sale.*—Amsterdam, August 6, 1816, No. 56.

125*b*. **A Party engaged in Music and Gossip.**—An interior with ladies and gentlemen.

*Sale.*—W. Beckford, Fonthill Abbey, near Bath, 1823 (£73 : 10s., Emmerson) —see *Art Sales*, ii. 311.

125*c*. **The Duet.**—A lady in white sits playing the guitar beside a table with a cover. On the table is a dog. Beside it is another lady who is singing. Good in tone.

Canvas, 25½ inches by 19 inches.

*Sale.*—D. Teixeira the younger, The Hague, July 23, 1832, No. 49.

125*d*. **A Fiddler accompanying a Singer.**—Near them are a braying ass and a crowing cock.

In the Haseloff collection, Berlin, 1864 (Parthey, ii. 188).

125*e*. **A Music-Party.**—An attractive picture, fine in colour.

In the collection of J. J. Chapuis, Brussels.

*Sale.*—A. Sils, Antwerp, March 21, 1882, No. 92.

125*f*. **The Duet.**—A lady and gentleman at music.

*Sale.*—London, November 24, 1900, No. 28.

125*g*. **The Concert.**—On a verandah, with a view of a garden to the left, sit a lady playing the guitar and a gentleman blowing the clarinet. At the back is a girl singing. To the right, above a marble bust, hangs a dark green drapery.

Canvas, 15 inches by 12½ inches.

*Sale.*—Munich, October 29, 1903, No. 49.

125*h*. **A Lady and Gentleman at Music.**
Copper, 12½ inches by 10½ inches.

*Sale.*—Munich, May 1, 1905, No. 194.

125*i*. **A Young Lady playing the Guitar.**—She is in white silk and sits in a window-recess. A man-servant brings her the music.
Panel, 13 inches by 10 inches.

*Sale.*—H. C. Du Bois and others, Amsterdam, November 27, 1906, No. 297.

126. **THE CARD PARTY.** Sm. 10.—In a handsome apartment two ladies and two gentlemen are at a table covered with a Persian carpet. The ladies are in front. One of them, in red, sits on the right and facing left, with cards in her hand. The other, in yellowish-brown, stands on the left in profile to the right, playing with a little dog which lies on a chair. Behind the seated lady stands a gentleman resting his left hand on his hip, and pointing with his right hand to the lady's cards. On the left the other gentleman sits at the table; he plays a card and looks up at the standing lady. On the extreme left is a chair on which lie an open book and a musical instrument. Above it is a curtain, drawn back to the side. On the back wall is a map. On the table is a jug on a metal salver. "A highly accomplished and elegant production of art" (Sm.). Possibly 127*a* was a replica.
Canvas, 19 inches by 17 inches.

Engraved by Lépicié as "Le Jeu de Piquet."
*Sales.*—J. van Schuylenburch, The Hague, September 20, 1735 (Hoet, i. 450), No. 56 (400 florins).
Julienne, Paris, March 30, 1767 (3510 francs, Donjeu)—*see* Ch. Blanc, i. 140.
Randon de Boisset, Paris, February 3, 1777, No. 141 (2800 francs).
Montribloud, Paris, February 9, 1784 (2407 francs, Paillet).
In the collection of Colonel Hugh Baillie, 1833 (Sm.).
*Sales.*—Hugh Baillie, London, May 15, 1858.
Nieuwenhuys, London, July 17, 1886 (£278 : 5s., Colnaghi).
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 97.
In the collection of H. G. Marquand, who purchased it from Sedelmeyer and presented it to the Metropolitan Museum in 1888.
In the Metropolitan Museum, New York, 1905 catalogue, No. 238.

127. **Young Ladies and a Gentleman playing Cards.** Sm. 11.
Panel, 10½ inches by 8½ inches.

*Sale.*—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 389), No. 61 (650 florins).

127*a*. **Two Ladies playing Cards.**—One allows herself to be helped in her play by a cavalier near her. On the table is a Persian carpet. Various accessories. A good composition, finely rendered. [Possibly a replica of 126.]

Panel, 13½ inches by 10½ inches.

*Sale.*—B. Ocke, Leyden, April 21, 1817, No. 88 (100 florins, Kleynenbergh).

128. **A Guard-Room with a Couple at Cards.**—In a casemate, with the light falling through an opening above, a young officer is playing cards with a comely and richly dressed young lady. Another officer speaks to her. At the back a maid-servant brings a dish. In front are a fine standard, a drum, armour, a sword, a pewter pot, broken pipes, and cards thrown down in disorder. Above is a green curtain, drawn along a copper rod. A masterpiece. Fine in expression, in lighting, and in handling.

Panel, 18 inches by 14 inches.

*Sale.*—De Burtin, Brussels, July 21, 1819, No. 113 (1500 florins).

128*a*. **Ladies and Gentlemen playing Cards.**—Finely rendered.

Panel, 10½ inches by 8½ inches.

*Sale.*—A. Watering and others, Amsterdam, November 7, 1866, No. 105.

129. **A CARD-PARTY.**—At a table in an interior two ladies sit at cards. A gentleman gives one of them some advice. On the back wall hang an oil-painting and a map. Of good quality.

Canvas, 9½ inches by 14½ inches.

*Sale.*—A. Heymel, Berlin, November 5, 1889, No. 137.

129*a*. **A Lady and Gentleman playing Draughts.**

20 inches by 16½ inches.

*Sales.*—(Probably) Abraham van Twist and others, Amsterdam, September 11, 1822, No. 71.
London, November 24, 1900, No. 44.

130. **A MASQUERADE.** Sm. 81, and Suppl. 34.—At the counter of an apothecary's shop stand two young ladies in sixteenth-century dress; the one on the left is in blue, and the one on the right in yellow. Farther to the right a gentleman masquerading as an old man turns to the left and offers the ladies a sausage. In front of him is a basin full of sausages on a tall stand. Between the two ladies and farther back a young man in a light red costume hung with bells lays one hand on the left shoulder of the lady in yellow, and offers her a sausage with the other. To the left, behind the table, stands a little old man with a cap, a mask, and a fur-trimmed garment, looking into a glass in which is a sausage. From the ceiling hang sausages and a pair of scales. In the right background is a view into a bedroom. On the floor in front lie a ruler and a pair of compasses. The blue dress of the lady to the left is adapted from one of Holbein's well-known costume-studies in the Basel Museum. A very good picture.

Signed in full on the right at foot, and dated 1668; panel, 18 inches by 24½ inches.

*Sales.*—Jan van Beuningen, Amsterdam, May 13, 1716 (Hoet, i. 202), No. 53 (980 florins).
J. van Schuylenburch, The Hague, September 20, 1735 (Hoet, i. 450), No. 55 (655 florins).

Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 17), No. 81 (785 florins, Lormier).

Bought for Kassel from W. Lormier, June 18, 1752 (for 1155 florins).

In the principal Kassel inventory of 1749, No. 723.

In the Palace, Kassel, 1783 inventory, No. 131.

In the Louvre, Paris, 1806-1815.

In the Kassel Gallery, 1903 catalogue, No. 292 (old No. 265); it was there in 1842 (Sm.).

130*a*. **A Masquerade with Musicians.**—Torch and candlelight.

*Sale*.—Middelburg, August 8, 1777, No. 87.

130*b*. **Two Ladies walking.**

13 inches by 10 inches.

*Sales*.—London, December 6, 1902, No. 79.
London, January 24, 1903, No. 37.

131. **A YOUNG LADY WITH A LETTER AND A MEDALLION.** Sm. Suppl. 31.—A young lady, dressed in red and white silk, sits turned to the left at her toilet-table, which is covered with a Persian carpet. She holds in her left hand an open letter, and in her right a medallion portrait of a man. To the right, behind her chair, stands a man-servant. On the table is a mirror beside a metal box. To the left on the back wall hangs a flower-piece with a gilt frame in the baroque style.

Signed in full, and dated 1667; panel, 10 inches by 8 inches.

In the principal Kassel inventory of 1749, No. 10.

In the Palace, Kassel, 1783 inventory, No. 90.

In the Louvre, Paris, 1806-1815.

In the Kassel Gallery, 1903 catalogue, No. 291 (old No. 264); it was there in 1842 (Sm.).

132. **INTERIOR WITH A GENTLEMAN READING AND A LADY WASHING HER HANDS.** Sm. 51.—In the left foreground the man sits in profile to the right, with his legs crossed; he is reading a letter held in his left hand. On the right the lady stands at a table covered with a Persian carpet; she washes her hands in a silver basin held by a page standing before her to the right. In the centre background are a bed with curtains and a woman. In the right background is a door.

Panel, 18 inches by 16 inches.

Engraved by R. Rhodes in the Stafford Gallery, No. 136.

In the collection of the Marquess of Stafford.

In the collection of Lord F. Leveson Gower, 1833 (Sm.).

In the collection of Lord Francis Egerton.

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 233.

133. **THE LETTER WITH THE BLACK SEAL.** Sm. 40, and Suppl. 28.—A lady, wearing a satin gown embroidered with gold and a red silk jacket trimmed with ermine, sits on the left beside a table, on which is a lighted candle. She is seen in full face, to the

knees. She looks round to the right and raises her hands as if in alarm. Behind the table stands a maid-servant who hands her a letter with a black seal. The maid wipes away a tear. Above, to the left, is a dark green curtain. On the table to the right is a finely wrought silver tray on which lies a red velvet ribbon.

Signed in full, and dated 1665; panel, 12 inches by 10½ inches.

Engraved by Dequevauviller in the *Musée Français*.
In the Schloss, Schwerin, 1792 catalogue, p. 18, No. E. I. 22.
In the Louvre, Paris, 1807-1815.
In the Schloss, Ludwigslust, 1821 catalogue, 145.
In the Schwerin Museum, 1882 catalogue, No. 732.

134. **TWO LADIES AND A GENTLEMAN TALKING OVER A LETTER.** Sm. Suppl. 27.—Three-quarter length. On the left a lady in white satin sits in profile to the right, holding a letter in both hands. Opposite her sits another lady in yellowish-brown silk, holding an envelope in her left hand which rests on her lap. Between the ladies is a table covered with a Persian carpet. Behind it stands an elderly man who leans on his right elbow and bows to the ladies. On the table is a salver with a half-filled beer-glass on it. In the right background is a chimney-piece with columns. To the left is a door, above which hangs a picture. Described as a copy in the 1882 catalogue. "An exquisitely finished work" (Sm.).

Copper, 10½ inches by 8½ inches.

In the Schloss, Schwerin, 1792 catalogue, p. 79, No. 26.
In the Schloss, Ludwigslust, 1821 catalogue, 105; it was there in 1842 (Sm., who valued it at £210).
In the Schwerin Museum, 1882 catalogue, No. 733.

135. **A Lady receiving a Letter from a Maid-Servant.**—Candlelight.

13 inches by 11 inches.

*Sale.*—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 389), No. 62 (205 florins).

136. **Delivering the Letter.**—A lady seated at her toilet-table receives a letter from a man-servant standing behind her. Much repainted, according to a MS. note by J. van der Marck.

Panel, 17 inches by 13½ inches.

*Sale.*—Amsterdam, July 6, 1768, No. 47 (61 florins, Toussaint).

136*a*. **A Study with a Gentleman giving a Letter to a Youth.**—The gentleman sits in an arm-chair at a table on which are books and a globe. Masterly in treatment.

Canvas, 20½ inches by 18½ inches.

*Sale.*—Amsterdam, September 13, 1797, No. 105.

136*b*. **Interior with a Gentleman receiving a Letter from a Youth.**—The gentleman, in brown, is at a table. A dog barks at a gentleman who enters at the door.

56 inches by 45 inches.

*Sale.*—London, June 20, 1903, No. 133.

136*c*. **The Letter.**—A lady in blue and red sits holding a letter. Behind her is a maid-servant.

Panel, 18 inches by 14½ inches.

*Sale.*—Lovett and others, London, April 27, 1907, No. 121.

136*d*. **A Young Woman to whom a Man brings a Letter.**—The woman sits at her toilet-table. The man advances from the background.

Described from a chalk drawing—8 inches by 6 inches—in the Cologne Museum; which was in the sale:—Stuttgart, May 25, 1903, No. 203 (179 mark). According to a MS. note on the back, the picture was painted in 1662 (for 80 florins).

The original is lost.

137. **A YOUNG LADY WITH A PARROT AND A PAGE.** Sm. 53.—A young lady in blue with slashed sleeves stands at a window with a stone frame; she is turned to the left in a three-quarter view. She holds on her right hand a grey and red parrot, to which she is giving in her left hand a piece of sugar. Behind her to the right a page holds a silver salver. On the window-sill in front of the lady are, to the left, a cage, and, to the right, a Persian carpet, which leaves uncovered the letters "MDC" of the date chiselled on the stonework. Above the lady, to the right, is a brownish-yellow curtain.

Signed in full on the left at foot, and dated 1666; panel, 18 inches by 14½ inches.

A replica, probably not by the artist's own hand, is in the Dresden Gallery, 1908 catalogue, No. 1354.

Another replica was—

In the possession of the Basel dealer P. Birmann.

*Sales.*—Héris (Biré), Paris, March 25, 1841, No. 39 (3400 francs)—*see* Ch. Blanc, ii. 444.

G. Papin, Paris, March 28, 1873, No. 20 (7200 francs).

Lithographed by J. Fertig.

In the collection of the Elector Palatine Johann Wilhelm (who died in 1716), Düsseldorf—*see* Van Gool, ii. 562.

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 1399; it was there in 1833 (Sm.).

138. **A LADY WITH A PARROT AND A GENTLEMAN WITH A MONKEY.** Sm. 49.—A young lady in white satin with a plume on her head stands at an arched window, feeding a parrot which perches on a cage at the side. A gentleman in dark clothes gives a walnut to a monkey crouching on the window-sill. Of good quality. "Painted with exquisite purity of colour and elaborate finishing" (Sm.).

Dated 1664; copper, 13½ inches by 11 inches.

A replica was in the sale:—Stadnitzky and Muller, Amsterdam, May 16, 1831, No. 68 (221 florins, Van den Berg).

Exhibited at Manchester, 1857, No. 1058 ; and at the South Kensington Museum, London, 1891, No. 2.

In the collection of J. Bisschop, Rotterdam, 1752 (Hoet, ii. 528), sold as a whole in 1771 to the Hopes of Amsterdam.

In the collection of Philip Henry Hope, London, 1833 (Sm.).

In the collection of H. T. Hope, London.

In the collection of Lord Francis Pelham Clinton Hope, Deepdene, sold as a whole in 1898 to the London dealers P. and D. Colnaghi and A. Wertheimer.

138*a*. **A Lady and Gentleman feeding a Parrot.**
8 inches by 10 inches.

*Sale.*—London, July 7, 1900, No. 49.

138*b*. **Interior with Figures and a Parrot.**
14 inches by 11 inches.

*Sale.*—London, December 21, 1901, No. 112.

138*c*. **A Woman and Children playing with a Lion.**
4 inches by 5 inches.

*Sale.*—S. Huygens, widow of Ph. Doublet, lord of St. Annaland, The Hague, November 6, 1725 (Hoet, i. 309), No. 15 (42 florins).

138*d*. **A Lady with Two Dogs.**—She sits in a room at a table. One dog is on her lap ; another is on the table. In front of her stands a maid-servant with a pail on her right arm, who is counting money. Very finely painted.

Panel, 12 inches by 9½ inches.

*Sale.*—F. W. Baron van Borck, Amsterdam, May 1, 1771, No. 27.

139. **A Lady with a Little Dancing Dog.**—The lady stands at a table with a red cover. Behind her a maid-servant makes a bed. Pleasant colour ; well rendered.

Copper, 10 inches by 7½ inches.

*Sale.*—G. J. de Servais, Malines, July 21, 1775, No. 85 (56 florins).

140. **A Lady with Three Children beside a Basket of Birds.**—They play before an open stone recess, from the edge of which a carpet hangs down at one side. A pleasing picture.

Panel, 17½ inches by 14 inches.

*Sale.*—J. B. Fratacolla, Amsterdam, April 26, 1813, No. 46 (135 florins, Van Yperen).

141. **FIGURES IN A NICHE.**—A good picture.
Apparently dated 1663.

In the collection of the late Baron Nathanael von Rothschild, Vienna.

142. **Interior with a Lady holding a Child's Hand.**—Farther away is a seated man. Accessories. Exceptionally fine.

Canvas, 21 inches by 18 inches.

*Sale.*—M. D. van Eversdijck, The Hague, May 28, 1766 (Terw. 532), No. 58—but No. 64 of the original catalogue—(305 florins, Fouquet).

143. **An Art Gallery.**—A lady and a gentleman sit at a table covered with a carpet, on which pictures are shown. Not by C. Netscher, according to a MS. note by J. van der Marck.

Canvas, 21 inches by 23½ inches.

*Sale.*—J. A. van Kinschot, Delft, July 21, 1767 (Terw. 611), No. 54 (53 florins 15, Fiet).

143*a*. **A Party.**—A small picture.

*Sale.*—J. van der B——, Rotterdam, May 14, 1787, No. 1.

143*b*. **The Gipsies.**

In the Orléans Gallery, 1792 ; *see* Buchanan, *Memoirs of Painting*, i. 207.

144. **An Old Gentleman and a Youth at a Window with a Curtain.**—The man in old Dutch dress reclines on the window-sill, which is adorned below with a relief of children. Beside him stands the youth, holding in both hands a little ivory figure. On the sill, to the side, lie a gold watch and a spray of roses. Very good.

Panel, 18 inches by 13½ inches.

*Sale.*—(Bicker and Wijkersloot) Amsterdam, July 19, 1809, No. 40 (51 florins, Gruijter).

144*a*. **The Broken Dish.**—In a well-furnished room the angry master of the house is in a great rage with his frightened household on account of a broken dish. A striking effect, finely painted.

*Sale.*—Haarlem, September 23, 1811, No. 68.

144*b*. **A Father's Birthday celebrated by his Wife and Daughter.**—In an interior. A masterpiece.

In the Smith collection, Amsterdam.

*Sale.*—J. L. Laneuville, Paris, November 6, 1811—*see* Ch. Blanc, ii. 285.

144*c*. **Interior with Two Figures.**—The scene is illumined by a lighted lamp and lantern.

Panel, 22½ inches by 18½ inches.

*Sale.*—T. T. Cremer, Rotterdam, April 16, 1816, No. 81 (92 florins, with 54*a*, Netscher).

144*d*. **The Family.**—A lady in white silk and a richly dressed man at her side. Two children play with flowers. Near them is a dog. On a table covered with a Persian carpet is a cage with a parrot. At the back is some architecture with a fine vista.

Canvas, 17½ inches by 21 inches.

*Sale.*—B. Ocke, Leyden, April 21, 1817, No. 90 (63 florins, De Lelie).

144*e*. **A Party eating at a Table.**—Carefully painted.

Panel, 14 inches by 28 inches.

*Sale.*—O. Reyers, Arnhem, August 6, 1827, No. 71 (7 florins 50, Ten Cate).

144*f*. **A Lady at a Window.**—Other figures in the distance. An excellent work.

14 inches by 11 inches.

*Sale.*—John Clerk of Elgin, Edinburgh, March 14, 1833, No. 87 (£8 : 15s.).

144*g*. **The Visit.**—Four figures.

*Sale.*—J. Stewart, London, April 20, 1839 (£199 : 10s., Abraham)—see *Art Sales*, ii. 311.

144*h*. **A Lady, a Cavalier, and a Child.**—In an interior. The lady wears a yellow bodice and a white skirt. The cavalier is in black.

In the collection of the Duchesse de Berry.

*Sale.*—G. T. Braine, London, 1857 (£98 : 14s., Welch).

145. **The Visit to the Country-House.**—A gentleman has just ascended to the terrace of a country-house, the garden of which stretches far away. A lady, in white silk with short sleeves edged with lace and a blue apron embroidered with gold, holds a wine-glass and receives with a slight smile the somewhat shy visitor who bows to her. The gentleman wears a blue cloak embroidered with gold and holds his broad-brimmed hat in his left hand. In the left background a maid-servant pours out a glass of wine at a table covered with a Persian carpet. In the half-shadow the gentleman's groom holds a greyhound lest it should rush at the little dog at the lady's feet. An exceptionally fine and well-preserved picture.

Canvas, 34 inches by 28 inches.

*Sale.*—H. G. Nahuys van Burgst, Antwerp, September 13, 1858, No. 1.

145*a*. **A Person kneeling before a Lady dressed as an Abbess.**—The person delivers to her a letter addressed to the Queen-Regent. The lady is surrounded by attendants. In an interior. Certainly portraits.

*Sale.*—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1589.

145*b*. **A Woman with a Casket.**—A fair-haired young woman in a low-cut gown with a plume in her hair is seen in full face. She opens a casket lying on a table covered with a red carpet. At the back an old woman in profile speaks to her.

Signed; canvas, 11 inches by 8½ inches.

*Sale.*—Marquis de ——, Montpellier, May 16, 1870, No. 40.

145*ba*. **Two Nude Women.**

In the collection of Albertina Agnes of Orange-Nassau, who died 1697; mentioned in an inventory of about 1681, No. 93.

145*bb*. **Several Figures in an Interior.**

*Sale.*—G. P. Turner, London, 1815 (£64, Baring)—see *Art Sales*, ii. 311.

145*c*. **Interior with Figures.**

Panel, 10½ inches by 8½ inches.

*Sale.*—Amsterdam, October 31, 1871, No. 189 (20 florins, Nieuwenhuys).

145*d*. **Figures on a Terrace.**
12½ inches by 11 inches.

*Sale*.—Wilson and others, London, May 24, 1901, No. 93.

145*e*. **Figures on a Terrace.**
11 inches by 13 inches.

*Sale*.—Wilson and others, London, May 24, 1901, No. 175.

146. **The Young Artists.** Sm. 20.—A group of children amusing themselves by lamplight. One draws from a plaster cast. Another leans over a table with a folio in his hand. A third appears to be speaking to them.

Panel, 7 inches by 5 inches.

*Sale*.—Prince de Conti, Paris, March 15, 1779, No. 20 (900 francs).

147. **THE YOUNG ARTISTS.**—Two boys sit at a table, on which are a lighted oil-lamp and several casts. The elder boy is on the left facing right. He turns his head with a smile towards the spectator, and points with his right hand to a statuette in his left hand. On the right and farther away the other boy holds up a drawing in his left hand. A bird-cage hangs from the ceiling.

Signed in full, and dated 1666; panel, 8½ inches by 6½ inches.

Possibly identical with a picture described as the work of G. Schalcken (279).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 28.

148. **A BOY AND GIRL BLOWING BUBBLES AT A WINDOW.**—The boy sits to the right on the window-sill, leaning on his left hand. He holds a pipe in his right hand and watches a soap-bubble. Behind him to the left stands a girl holding out the soap in a mussel-shell. High above the children hangs a curtain. At the back is a furnished room. On either side of the richly decorated window is an allegorical childish figure, typifying Liberty and Servitude respectively. Below the window-sill is Duquesnoy's well-known relief with figures of children.

Canvas, 19 inches by 16 inches.

*Sale*.—Prince Demidoff, San Donato, near Florence, March 15, 1880, No. 1048.

In the Boston Museum.

149. **BLOWING BUBBLES.** Sm. 14, and Suppl. 11.—Two boys are at an arched window-opening. In the centre is the elder boy, in a grey dress with yellow ribbons, turned three-quarters left. He holds in his right hand a red velvet cap with a plume, with which he tries to catch a soap-bubble floating above to the left. Behind him to the right a younger boy, seen almost in full face, is blowing bubbles. Above to the right a green curtain is looped up on the outside of the window. On the window-sill to the right are a silver dish and some mussel-shells. On the stone-work below the sill is a garland sculptured in relief. "This little gem merits the warmest commendation. The truth and *naïveté* of

expression in the children, the tasteful elegance of the drawing, and the exquisite delicacy of the handling, has never been surpassed by any painter" (Sm.).

Signed in full, and dated 1670; panel, 12 inches by 9½ inches.

A replica—on canvas, 13½ inches by 10½ inches—was sold as a pendant to 73*b* in the sale:—J. Christiaanze, Amsterdam, November 17, 1779, No. 89 (22 florins, with pendant, Lammers).

Engraved by Lingée in the Poullain Gallery.

Exhibited at the British Institution, London, about the year 1834.

*Sales.*—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 389), No. 60 (205 florins).

Ferdinand Count of Plettenberg and Wittem, Amsterdam, April 2, 1738 (Hoet, i. 500), No. 63 (125 florins, W. Lormier).

W. Lormier, The Hague, July 4, 1763 (Terw. 326), No. 195 (340 florins)—in his store-room catalogue of December 1754, No. 199.

Randon de Boisset, Paris, February 3, 1777, No. 142 (1598 francs).

Poullain, Paris, March 15, 1780 (2400 francs, Boilieu)—*see* Ch. Blanc, ii. 11-12.

Le Brun, Paris, 1791 (1600 francs, Constantin)—*see* Ch. Blanc, ii. 134-135.

De Catelan, Paris, January 16, 1816 (3810 francs, Robichon)—*see* Ch. Blanc, ii. 303.

In the collection of the Duchesse de Berry, Paris; exhibited in London for private sale, 1834 (priced at £280 and bought by Sir Robert Peel).

In the collection of Sir Robert Peel, Bart., London; bought as a whole in 1871 for the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 843.

150. **A BOY AND A GIRL BLOWING BUBBLES.** Sm. 15 and 17, and Suppl. 12.—Two children on a terrace in a garden. Three-quarter length. In the centre the boy is blowing bubbles. To the right a little girl with fair curls, holding a black broad-brimmed hat with a white feather, watches the bubbles. To the left are a tulip in a pot and a relief with childish figures. Beyond is a green park with statues. A very good little picture.

Panel, 11½ inches by 8 inches.

Engraved by Mouws.

In the Da Costa collection, The Hague, 1752 (Hoet, ii. 468).

*Sales.*—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 377), No. 42 (400 florins, Kok).

P. J. de Jariges, Amsterdam, October 14, 1772 (440 florins).

Randon de Boisset, Paris, February 3, 1777, No. 143 (1600 francs).

In the collection of Count Koucheleff Besborodko, St. Petersburg, 1886 catalogue, No. 53; it was there in 1842 (Sm., who valued it at £150).

150*a*. **Two Boys blowing Bubbles.**

*Sales.*—Amsterdam, April 15, 1739 (Hoet, i. 580), No. 83 (38 florins).

Amsterdam, October 10, 1742 (Hoet, ii. 68), No. 33 (37 florins).

150*b*. **Children blowing Bubbles.**

*Sale.*—Amsterdam, June 27, 1752, No. 21.

151. **A Child blowing Bubbles.** Sm. 29.—An elegantly dressed lady, leaning her left arm on a pedestal, watches her child blowing bubbles.

Canvas, 26½ inches by 21½ inches.

*Sale.*—Julliot, Paris, 1793 (7000 francs).

151*a*. **Boys blowing Bubbles.**

In the Lohde collection, Berlin, 1864 (Parthey, ii. 189).

152. **Blowing Bubbles.**—At an arched window, with a Persian carpet thrown over the sill, two fair-haired children are playing. One child, in a pink jacket, blows bubbles. Near the child is a sculptured vase with flowers. The other child, in a rich dress, strokes a dog lying on a Persian carpet in front. An excellent and finely painted picture.

Signed on the stone-work, and dated 1682; canvas, 20½ inches by 17½ inches.

*Sale.*—R. Sabatier, Paris, May 30, 1883, No. 83 (7600 francs).

153. **A Girl and Two Boys, one of whom is blowing Bubbles.**—At a window, with a Persian carpet on the sill. To the left the girl leans her right arm on a cushion. In the centre a boy has a soap-dish in his left hand and holds a pipe to his lips with his right hand. To the right the other boy, turned to the left, leans on the window-sill, pointing with his right hand to the left. On the left, behind the girl, is a red satin curtain. In the background to the right are the parents. A copy, according to a MS. note by A. H. H. van den Burgh.

Panel, 16½ inches by 12 inches.

*Sale.*—Dr. F. von Rinecker, Cologne, October 30, 1888, No. 22 (3750 mark, Haniel of Wiesbaden).

153*a*. **Children at Play.**—Of the painter's best period.

*Sale.*—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 412), No. 37 (260 florins).

153*b*. **Three Children.**

*Sales.*—(Probably) heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749, No. 184 (25 florins).
Dirk Kindt and others, The Hague, September 27, 1762, No. 151 (60 florins, Deodati).

153*c* and *d*. **Two Pictures, each of Two Children.**—Carefully painted.

Canvas, 14 inches by 11 inches.

*Sale.*—Jan Lambers, Amsterdam, May 6, 1788, No. 59 (9 florins, Bosman).

153*e*. **Interior with Three Children at Play.**—Well painted.

Panel, 17½ inches by 14 inches.

*Sale.*—H. Reydon and others, Amsterdam, April 5, 1827, No. 99 (100 florins).

153*f*. **Three Children at Play.**—With fine accessories. Excellent colour.

Canvas, 22 inches by 18 inches.

*Sale.*—W. J. Schellink and others, Rotterdam, April 24, 1834, No. 48 (24 florins, Jonckers).

153*g*. **A Children's Bacchanalian Feast.**
Canvas.

In the Hoser collection, Prague, 1864 (Parthey, ii. 189).

153*h*. **Children in a Park.**—A very fine picture.

*Sale.*—Madame Nelson Cottreau, Paris, January 19, 1881 (5300 francs); *see* Paul Eudel, *L'Hôtel Drouot en 1881*, pp. 3, 9.

154. **THREE CHILDREN AT A WINDOW ADORNING A CUPID WITH A ROSE-GARLAND.**—On the right stands a girl, facing left but turning her head to the spectator; she holds the end of the garland. To the left a boy, seen almost in full face, fastens the garland on the figure of Cupid, which stands on a Persian carpet thrown upon the window-sill between the boy and another girl on the left. This girl points with her right hand at the figure. Above to the left is a curtain. In the right distance is a view of a landscape. According to an old but uncertain tradition, the children were of the Bicker van Zwieten family (*see* Moes, *Iconographia Batava*, No. 658).

Signed in full, and dated 1676; canvas, 19½ inches by 16 inches.

Copies are—

1. In the Wesendonck collection, in the Provincial Museum, Bonn.
2. In the collection of F. W. Brederlo, Riga, 1906 catalogue, No. 128 (old No. 130).

Pictures, agreeing in subject, material, and size with the above, occurred in the sales—

1. Amsterdam, May 11, 1756 (Terw. 138), No. 22 (195 florins).
2. Pieter Oets and others, Amsterdam, January 31, 1791, No. 8 (13 florins 10, Brugman).
3. B. Ocke, Leyden, April 21, 1817, No. 89 (18 florins, Spruyt).
4. Malines, September 5, 1825, No. 29 (130 florins, Van der Schrieck).
5. J. F. van Houtum and others, Amsterdam, November 18, 1874, No. 21.

Of these, 1 and 2 may have been identical with the original or with one of the copies; 3 and 4 were probably identical with the copies but not with the original, which was in a German collection long before 1810.

Engraved by C. G. Geyser as "Children of Netscher"; the figure of the girl to the right was engraved by J. F. Bause. Lithographed by H. Frank.

In the Sporken collection, Hanover.

In the Richter collection, Leipzig; from which it was bought about 1810 by Speck von Sternburg.

In the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 235.

154*a*. **Two Children at Play, with Flowers.**
Canvas, 17 inches by 15 inches.

*Sale.*—Willem Adriaan Taré, The Hague, October 1, 1777, No. 60 (24 florins).

155. **Two Children with Flowers in a Garden.**—A comely

little girl stands beside the flowers and plucks one. Near her sits a younger child wearing a garland. Finely rendered. [Pendant to 158.]

Canvas, 27½ inches by 21 inches.

*Sale.*—C. Beudeker, Amsterdam, May 30, 1855, No. 72.

155*a*. **A Boy offering an Orange to a Little Girl.**—In an interior.

Canvas, 15½ inches by 13½ inches.

*Sale.*—Amsterdam, March 2, 1869, No. 62.

155*b*. **A Boy and a Girl weaving Garlands of Flowers.**—The girl has put a garland on her head and is about to put another on a goat lying at her side. To the right is a fine go-cart of carved wood. The children are in a park near a fountain.

Canvas, 26 inches by 13½ inches.

*Sale.*—Bos, Amsterdam, February 21, 1888, No. 118.

156. **FOUR CHILDREN WITH A DOG AND A CAT.** Sm. Suppl. 37.—They are at an open window, with a Persian carpet thrown over the sill. On the extreme right a girl fondles a cat. Beside her a younger girl leans her right arm on the carpet. To the left a third girl raises her left hand. On the extreme left is a boy in a plumed cap; he is turned three-quarters right and with his left hand strokes a dog sitting to the right on the window-sill in front of him. Above to the left is a vine; above to the right is a drapery. In the right background is a view of a landscape under an evening sky. A "beautiful work of art" (Sm.).

Signed in full, and dated 1668; panel (?), 17 inches by 13 inches.

A replica is in the Amalienstift, Dessau, 1877 catalogue, No. 674—wrongly attributed to Constantijn Netscher.

Another replica—on canvas—is in the possession of the New York dealer C. Macbeth; it was formerly in the collection of J. L. Muyser, The Hague, and was exhibited at Utrecht, 1894, No. 405.

Pictures, the description of which agrees with the above, and which may have been identical with this picture or with one or other of the replicas, occurred in the following—

*Sales.*—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 483), No. 52 (31 florins).

Amsterdam, April 15, 1739 (Hoet, i. 84) (10 florins)—described as a portrait of Netscher's own children.

Van Nispen, The Hague, September 12, 1768 (Terw. 673), No. 28—but No. 78 of the original catalogue—(31 florins, with a copy after Netscher)—on canvas; not an original, according to Terw.

D——, Paris, April 3, 1869, No. 43 (52 francs).

In the Hodshon collection, Amsterdam, 1842 (Sm.).

Exhibited at Amsterdam, 1867, No. 143; then in the Roëll collection.

*Sale.*—The dowager Roëll, born Hodshon, Amsterdam, April 25, 1872, No. 17 (1500 florins).

In the collection of Baron Edmond de Rothschild, Paris.

156*a*. **Two Children playing with a Sheep.**
21½ inches by 18 inches.

*Sale.*—J. B. Krauth and others, The Hague, October 7, 1771, No. 50 (11 florins 5, Vullinx).

157. **The Bird's Nest.** Sm. 36.—Two young boys kneel at the side of a bank, playing with an unfledged bird. On the bank lies a velvet cap with a plume. In the background is a hilly landscape.
Panel, 10 inches by 7½ inches.

Engraved by Romanet in the Orléans Gallery.
In the Orléans Gallery; imported with it into England in 1798 (when it was valued at £210).

158. **A Little Girl with a Dog in her Lap, and another Child with a Parrot on its Finger.**—In a rotunda or courtyard. The girl, who is seated, wears a fine silk dress; the other child, standing beside her, is almost naked. Pleasing in expression and treatment. [Pendant to 155.]
Canvas, 27 inches by 21½ inches.

*Sale.*—C. Beudeker, Amsterdam, May 30, 1855, No. 71.

158*a*. **Two Girls and a Boy playing with a Goat.**
Canvas, 47½ inches by 40 inches.

*Sale.*—L. Stokbroo van Hoogwoud en Aartswoud, Hoorn, September 3, 1867, No. 137.

158*b*. **Children playing with a Goat.**—A family piece.
42½ inches by 34 inches.

Exhibited at Amsterdam, 1867, No. 145.
Then in the collection of Lopes Suasso.

158*c*. **Three Children with a Parrot and Flowers.**—On a balcony.

*Sale.*—Bell, London, 1881 (£178 : 10s., Braithwaite)—see *Art Sales*, i. 311.

159. **A Girl with a Boy and a Dog.**—The girl sits on the right, wearing a loose dress of green silk and a brown cloak. Beside her is a little dog. Behind her is a boy with a flute.
Canvas, 10½ inches by 8½ inches.

*Sale.*—Henry Doetsch, London, June 22, 1895, No. 367.

160. **Portrait of the Painter.**
Panel, 11 inches by 8 inches.

*See* Moes, *Iconographia Batava*, No. 5355, 7.
Exhibited at The Hague, 1881.
In the collection of the widow of J. A. H. Netscher, The Hague.

161. **PORTRAIT OF THE PAINTER.**—Seated to the left in a three-quarter view. The left hand rests on the hip, and the right hand on a block of stone adorned with a relief and half covered with a coloured carpet. The body is slightly bent over the stone. He wears a brown

costume with a blue cloak over the right arm. In the background to the right is a statue of Mercury; to the left is a garden with a statue of Flora, beside which is a pot of flowers. The description of this as a portrait of the painter is uncertain.

Signed in full, and dated 1678; canvas, 19½ inches by 16 inches.

In the collection of Comte Baudouin, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 883.

162. **CASPAR NETSCHER WITH HIS WIFE AND A CHILD AT A WINDOW.**—On the right stands the woman, turned slightly to the left. She wears a dress cut low at the neck with a silk shawl over her left shoulder. To the left, on the window-sill in front of her, sits the child, turning its head to the spectator, and holding an apple in its right hand. Behind the child stands the father, of whom little more is seen than his head turned slightly to the right. In front, below the figures, is the window with a relief of childish figures below it.

Dated 1674; canvas.

Sm. probably describes this picture under Sm. 48, but adds in error the details relating to "The Singing-Lesson" (115).

In the collection of Count Czernin von Chudenitz, Vienna, No. 291.

162*a*. **Portrait of the Painter.**—The painter with his wife at music on a balcony. [Possibly identical with 112.]

*See* Moes, *Iconographia Batava*, Nos. 5355, 8 and 2764, 5.

*Sale.*—Jan van Beuningen, Amsterdam, May 13, 1716 (Hoet, i. 202), No. 50 (300 florins).

162*b*. **Caspar Netscher with his Wife.**

*See* Moes, *Iconographia Batava*, No. 5355, 9.

Engraved by R. Muys.

In the collection of J. Bisschop, Rotterdam, about 1750.

162*c*. **Portrait of the Painter.**

*Sale.*—The Hague, April 13, 1771, No. 57.

162*d*. **Caspar Netscher with his Wife and a Child.**

*See* Moes, *Iconographia Batava*, No. 5355, 4.

Engraved by F. David, 1772.

162*e*. **Portrait of the Painter.**

Canvas, 10½ inches by 8½ inches.

*Sale.*—The Hague, May 25, 1772, No. 268 (1 florin 16).

162*f*. **Portrait of the Painter in a Recess.**

Dated 1681; canvas on panel, 11 inches by 8½ inches.

*Sales.*—G. Copius, The Hague, March 21, 1786, No. 24 (22 florins 10).
G. C. Blanken, The Hague, June 4, 1800, No. 66 (3 florins, Bakhuizen).

162*g*. **Portrait of the Painter.**

Oval.

*Sale.*—D. Versteegh, Amsterdam, November 3, 1823, No. 27 (5 florins 5, Zwart).

162*h*. **Portrait of the Painter** (?).—Vigorous and good. It is uncertain whether it is a portrait of Netscher himself.

Canvas, round.

*Sale.*—F. M. Netscher, Rotterdam, April 8, 1829, No. 26 (14 florins 5, Steenhout).

162*i*. **PORTRAIT OF THE PAINTER.** Sm. 1.—At the age of about forty-one. A portly man in official costume, consisting of a black cap, a doublet with a broad white collar, and a cloak which he holds in front with his left hand. He seems to stand at an arched window, and rests his right hand on the window-sill, upon which lie a palette and brushes, maulstick and knife. Close to these is a small figure of Antinous, above which hangs a curtain. Below the sill is a relief of childish figures.

Panel, 16½ inches by 12½ inches.

*See* Moes, *Iconographia Batava*, No. 5355, 10.
Engraved by J. S. Klauber in the Orléans Gallery, 1786.
Imported into England in 1798 with the Orléans collection.
In the collection of John Fullerton, 1833 (Sm.).
In the collection of J. M. Beith, London.

162*j*. **Portrait of the Painter.**

Panel, 13 inches by 9½ inches.

*Sale.*—E. Disant, Rheims, May 26, 1870, No. 222.

162*k*. **Portrait of the Painter.**—Three-quarter length. He wears velvet coat and a cloak wound round his body and held in his right hand.

Panel, 10 inches by 8 inches.

*See* Moes, *Iconographia Batava*, No. 5355, 11.
Engraved by A. F. Hemery.
Exhibited at Vienna, 1873, No. 55.
Possibly in the collection of Comte Baudouin.
In the collection of W. Koller.
In the collection of Dr. E. Posonyi, 1873.
*Sale.*—Vienna, October 29, 1877, No. 64.

162*l*. **Caspar Netscher as a Shepherd.**—His hand rests on the head of a greyhound.

In the Potemkin collection, Brussels, 1887—noted by A. Bredius.

163. **The Painter and his Family.**—In the garden of a mansion standing at the back the mother in yellow satin kneels in the centre beside a little boy who is playing with a small dog. Another boy with fair curls fills a cup at a fountain richly adorned with sculpture. In the middle distance sits the artist with fair curly hair. He is making a sketch on a panel. In the right foreground a vase full of different flowers stands on a pedestal. A distinguished work.

Signed in full, and dated 1675; canvas, 44 inches by 55 inches.

In the Weyer collection, Cologne, 1864 (Parthey, ii. 190).

*Sale.*—F. Zschille, Cologne, May 27, 1889, No. 73 (1850 mark, Baron von Pollschütz).

163*a*. **Caspar Netscher with his Wife.**—If this entry refers to the two portraits attributed to Netscher in the sale:—Adriaan Holzman van Baarle van Romunde and others, Amsterdam, October 31, 1905, Nos. 84 and 85, the portraits are not by Caspar Netscher.

Dated 1663.

*See* Moes, *Iconographia Batava*, Nos. 5355, 1163*a*, and 2764, 3.
In the collection of A. Holzman, Amsterdam.

164. **Portrait of the Painter.** Sm. 2.—At the age of about thirty-five. A man in delicate health and of slender physique, with dark hair falling on his shoulders. He wears a velvet doublet with short sleeves and an ample cloak, which he holds in front with one hand, while he extends the other hand as if speaking to some one.

Engraved by an unknown hand and described by Sm. from the print.

164*a*. **Portrait of the Painter.**

Engraved in mezzotint by W. Vaillant.

**Portrait of the Painter.**—*See also* "A Young Man with a Wine-Glass," Kassel (100); "Zerubbabel showing Cyrus a Plan of Jerusalem" (9); "A Lady singing and a Man playing the Lute," Dresden (112); "The Singing-Lesson," The Hague (115); and "A Family-Piece," Florence (462).

165. **Marguerite Godin** (who died in 1694), wife of Caspar Netscher.

Panel, 30 inches by 23 inches.

*See* Moes, *Iconographia Batava*, No. 2764, 8.
Exhibited at The Hague, 1881, No. 229.
In the collection of the widow of J. A. H. Netscher, The Hague.

166. **Marguerite Godin with her Daughter.**

Painted at Bordeaux about the year 1659.
*See* Moes, *Iconographia Batava*, No. 2764, 1.
Mentioned in the inventory of the lady's goods—cf. *Oud Holland*, v. 267.

166*a*. **Marguerite Godin.**—A good picture.
11½ inches by 9 inches.

*Sale.*—The heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749, No. 7 (56 florins).

166*b*. and *c*. **Marguerite Godin.**—Life size. Two different examples painted in rivalry with J. de Baen. [One of these is perhaps identical with 395.]

*See* Moes, *Iconographia Batava*, No. 2764, 9; and J. C. Weyerman, iv. 136.

166*d*. **Marguerite Godin.**

*See* Moes, *Iconographia Batava*, No. 2764, 7.

*Sale.*—W. Lormier, The Hague, July 4, 1763—according to Moes, but not in the sale-catalogue.

**Marguerite Godin.** [*See also* 98.]

**Albertina Agnes of Orange-Nassau, Countess von Nassau-Dietz.** [*See* 300.]

**Amalia von Nassau-Dietz.** [*See* 168.]

167. **AMALIA VON SOLMS** (1602-1675), wife of the Stadtholder, Prince Frederick Henry of Orange-Nassau.—She wears widow's weeds, and sits turned to the left in an arm-chair, with her right hand on an hour-glass beside a skull. In a recess at the back is a statue of her husband.

Canvas, 23 inches by 19½ inches.

*See* Moes, *Iconographia Batava*, No. 143, 27.
Exhibited at Berlin, 1890, No. 201.
In the collection of the German Emperor, Berlin.

167*a*. **Amalia von Solms.**—A small seated figure, with the hand on a sand-glass.

Dated 1671.

In the collection of Amalia von Solms; mentioned in the inventory of her house, Oude Hof, at The Hague, 1673, No. 6; in the inventory of her goods, 1675 (valued at 300 florins, and allotted to Henriette Catharina von Anhalt)—*see* Rost, in *Zahns Jahrbuch*, vi. pp. 57 *seq.*

In the collection of Henriette Catharina von Anhalt; in the inventory of her goods, 1708, No. 8 (valued at 50 thaler, and allotted to Elisabeth Albertina von Sachsen-Barby).

167*b*. **Amalia von Solms.**

*Sale.*—W. van Haansbergen, The Hague, June 19, 1755 (Terw. 131), No. 80—but No. 159 of the original catalogue—(15 florins 15, Borkelo).

168. **Amalia von Solms with a Young Prince and a Princess.**—As Amalia's only grown-up son, William II. of Orange, died in 1650, and therefore could not have been painted by Netscher, these were probably Amalia's grandchildren. As the picture was allotted to her daughter Albertina Agnes, they were probably the children of this lady, namely, Hendrik Casimir II. (1657-1696) and Amalia von Nassau-Dietz (1654-1695).

In the collection of Amalia von Solms; mentioned in the inventory of her goods, 1675, No. 66 (valued at 700 florins, and allotted to Albertina Agnes)—*see* Rost, in *Zahns Jahrbuch*, vi. pp. 57 *seq.*

**Anhalt.** *See* Elisabeth Albertina [198].

169. **Anne** (1665-1714), **Princess, afterwards Queen of England.** Sm. Suppl. 35.—At the age of about eighteen. She wears an embroidered blue silk robe with full lace sleeves. She stands near a sculptured table, caressing a spaniel. On the table lie a lute and a

book. At the back is a shrubbery adorned with statues. An "exquisitely wrought picture" (Sm.). It is highly improbable that the Princess was painted by Netscher in 1683.

Signed in full, and dated 1683; panel, 28½ inches by 35 inches.

In the collection of Sir Philip Sidney, Bart., Penshurst, 1842 (Sm.). The author does not remember to have seen it there. [Sir Philip Sidney was created Baron de l'Isle and Dudley, 1835.—*Translator*.]

169*a*. **Anne, Princess, afterwards Queen of England.**—Three-quarter length. With many accessories. Very good. [Sold with a portrait of William III., No. 292*i*.]

*Sale*.—M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 78 (16 florins 10, with No. 77 in the sale, De Jong).

169*b*. **Anne, Empress of Russia** (1693-1740).—She is richly dressed in an ermine cloak, and stands near a table on which lies the Imperial crown. The sitter is wrongly named, because the Empress Anne was born after Netscher's death.

Copper, 12 inches by 8½ inches.

*Sale*.—P. J. and B. van der Muelen of Koblenz, Amsterdam, August 22, 1850, No. 47.

**Isabella Countess of Arlington,** born **Van Nassau Beverweert.** [*See* 214.]

**Brigitta Backer,** wife of Huybert Roseboom. [*See* 260.]

170. **CORNELIS BACKER** (1633-1681), Councillor, Sheriff, and Colonel of the Civic Guard of Amsterdam.—Three-quarter length, turned to the right in a three-quarter view. He leans his right arm on the Persian carpet covering a table on the extreme right. In his left hand is a sword. In the background to the right is a view of a landscape with trees, and to the left is a curtain of brocade.

Canvas, 20 inches by 16½ inches.

Bought in England, 1881.
In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1731.

171. **Cornelis Backer.**

In the collection of Catharina Raye, his widow; mentioned in her will of March 15, 1700—noted by A. Bredius.

172. **Catharina Raye** (1641-1712), wife of Cornelis Backer.

In the collection of Catharina Raye, widow of C. Backer; mentioned in her will of March 15, 1700—noted by A. Bredius.

**Elisabeth Backer,** wife of Mattheus Lestevenon. [*See* 226.]

**Baden.** *See* Ludwig (229).

173. **Constantia Bartolotti** (1615-1679), wife of Jacobus Rijckaert (1610-1671).—As a widow.

In the collection of Adriaen Pauw; mentioned in the inventory of his goods, 1722 (and valued at 100 florins)—noted by A. Bredius.

174. **Mary Bayning** ( -1684), wife of William Villiers, second Viscount Grandison, whom she married in 1639, and mother of Barbara Villiers, Duchess of Cleveland.—Blue dress and red cloak.

18½ inches by 15 inches.

*Sale.*—Lord Amherst of Hackney and others, London, December 12, 1908, No. 58.

**Bennet** (Arlington). [*See* 214.]

175. **LADY MARY BENTINCK** (1679-1726), daughter of the first Earl of Portland, and afterwards Countess of Essex, as a child.—She sits, loosely clad with her feet bare, on a velvet cushion with rich drapery. There are flowers in her right hand and in her lap. In the right foreground is a large curtain. Behind her is a pillar with a sculptured base. In the left background is a park.

Signed in full, and dated, illegibly, on the base of the pillar.

A copy after a portrait by Netscher of a child of the Earl of Portland is mentioned among the goods left by Netscher's widow in 1694—see *Oud Holland*, v. p. 271, No. 120.

In the collection of the Duke of Portland, Welbeck Abbey, 1894 catalogue, No. 153.

176. **SUPPOSED PORTRAIT OF GEORGE, FIRST EARL OF BERKELEY.**—A small half-length, almost in full face. A young-looking man in a black velvet cloak with full sleeves and a ruffle and cuffs of Venetian point. He wears a large light brown wig. He stands leaning his right elbow on a stone pedestal carved in relief with childish figures. His left hand is on his hip. Behind him hangs a curtain of brown and gold brocade, to the right of which is an open window. The National Gallery catalogue questions the identification of the sitter as the Earl of Berkeley. [Cf. 190.] [As the Earl was married in 1646, and must have been about fifty-five in 1679, the proposed identification is highly improbable.—*Translator.*]

Signed "C. N.," and dated 1679; canvas, 18 inches by 14½ inches.

A replica—signed in full, and dated 1682; canvas, 19½ inches by 15½ inches—is, as a "Portrait of a Gentleman of about Twenty-five," in the Stuttgart Museum, 1907 catalogue, No. 285; pendant to 393 (Stuttgart).

Another replica is 190 (Rijksmuseum).

Presented by Lord Savile in 1891 to the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 1332.

177. **COENRAAD VAN BEUNINGEN** (1622-1693), Burgomaster of Amsterdam.—Three-quarter length; standing in a three-quarter view to the right. He rests his right hand on his hip, and his left hand on the back of a chair upholstered in red. He wears a black costume richly trimmed with lace and a large brown wig. Behind him to the left is a brown curtain.

Signed in full, and dated 1673; canvas, 19 inches by 15½ inches.

In the collection of A. van der Hoop, Amsterdam; bequeathed to the city in 1854 and lent to the Rijksmuseum in 1885.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1727.

178. **COENRAAD VAN BEUNINGEN.**—Half-length; turned a little to the right. His left hand rests on a stone pedestal; his right hand is on his hip. His dark coat is open in front, showing a light under-garment. His broad lace collar is almost hidden by his large wig. The very simple background consists of a curtain to the left and a wall to the right.

Signed in full, and dated 1675; canvas, 18½ inches by 14½ inches.

*See* Moes, *Iconographia Batava*, No. 586, 1.
*Sales.*—Jer. de Bosch, Amsterdam, April 6, 1812.
Amsterdam, December 16, 1856.
In the Copenhagen Museum, 1904 catalogue, No. 249.

179. **GERRIT BICKER VAN ZWIETEN** (1632-1718), member of the Board of Finance.—Three-quarter length; turned a little to the right. His left hand rests on a stone balustrade; his right hand toys with the white tassel of his lace collar. He is in black, with a large wig. At the back is a bare wall, to the right of which is an angel carrying fruit, which forms part of a decorative design. [Pendant to 180.]

Signed in full, and dated 1673; canvas, 18½ inches by 15 inches.

*See* Moes, *Iconographia Batava*, No. 640.
In the Hausmann collection, Hanover.
In the Hanover Provincial Museum, 1905 catalogue, No. 333.

180. **CORNELIA BICKER** (1638-before 1677), second wife of Gerrit Bicker van Zwieten.—Half-length; turned to the left, and leaning on a window-sill. She has fair curls. She has a reddish-brown silk dress, with a brownish shawl over it, and wears pearls and fur. Below the window is a relief emblematic of Charity. In the background to the right is a dark-green curtain, while to the left is a view into the open air. [Pendant to 179.]

Signed in full, and dated 1673; canvas, 18½ inches by 15 inches.

In the Hausmann collection, Hanover.
In the Hanover Provincial Museum, 1905 catalogue, No. 334.

**Jacoba Bicker,** wife of Pieter de Graeff. [*See* 203B.]

**Wendela Bicker,** wife of Johan de Witt. [*See* 305*d*, 305*g*.]

**Two Girls and a Boy of the Bicker van Zwieten Family.** [*See* 154.]

**Brandenburg.** *See* Johann Friedrich (216), Ludwig (230).

**Brunswick.** *See* Sophie Amalie (269).

**Cecilia Bredehoff,** born **De Jonge.** [*See* 217.]

181. **CATHARINA VAN BRONCKHORST** (1658-1742), wife of W. Huygens.—She wears a blue dress cut low at the neck over a white under-garment. To the left is a table with a Persian carpet. At the back is an orange-red drapery.

Signed in full, and dated 167–; 21 inches by 18 inches.

*See* Moes, *Iconographia Batava*, No. 1149.

Exhibited in the Portrait Exhibition, The Hague, 1903, No. 104.
In the collection of W. Baron van Heeckeren van Kell, The Hague.

181*a*. **A Madame Brouwer.**
Dated 1674.

*See* Moes, *Iconographia Batava*, No. 1182.
In the collection of Van Asch van Wijck, Driebergen.
*Sale.*—Amsterdam, March 3, 1891.

182. **ELEONORA BURGH** (1653-1702), said to be the wife of Nicolaes van Vlooswijck.—She sits in a park, leaning her arm on the pedestal of a statue, on which a red parrot perches. She wears a white robe, over which is a large brown silk drapery, and has a pearl necklace.—According to Elias, *Vroedschap van Amsterdam* ("The Amsterdam Town Council"), pp. 453, 483, Eleonora Burgh married W. A. Baron von Gersdorff in 1694, but Nicolaes van Vlooswijck (1638-1674) married Leonora van der Meyden.
Signed in full, and dated 1673; panel, 21½ inches by 16 inches.

*See* Moes, *Iconographia Batava*, No. 1250.
In the collection of J. Six, Amsterdam; an old heirloom.

183. **Paulus Buys** (1625-1717), Advocate, of Amsterdam.

*See* Moes, *Iconographia Batava*, No. 1339.
In the collection of M. I. Ridder Pauw van Wieldrecht, Broekhuizen, near Leersum, 1909 catalogue, No. 98.

184. **Anna de Neve** (1623-1707), wife of P. Buys.

*See* Moes, *Iconographia Batava*, No. 5365.
In the collection of M. I. Ridder Pauw van Wieldrecht, Broekhuizen, near Leersum, 1909 catalogue, No. 99.

185. **Willem Buys** (1661-1749), Pensionary of Amsterdam.

*See* Moes, *Iconographia Batava*, No. 1344.
Engraved by J. Houbraken.
From the mansion at Linschoten.
In the collection of M. I. Ridder Pauw van Wieldrecht, Broekhuizen, near Leersum, 1909 catalogue, No. 100.

186. **Elisabeth Lestevenon** (born in 1671), later the wife of W. Buys.

*See* Moes, *Iconographia Batava*, No. 4442.
In the collection of M. I. Ridder Pauw van Wieldrecht, Broekhuizen, near Leersum, 1909 catalogue, No. 101.

187. **A Member of the Bijendorp Family.**

*See* Moes, *Iconographia Batava*, No. 1354.
In the collection of the late Baroness d'Ablaing van Giessenburg, The Hague.

188. **A M. CAZE.**—Near him are a pedestal, a globe, and some mathematical instruments. Also a Latin quotation.
14 inches by 19 inches.

In the Rath Museum, Geneva, 1897 catalogue, No. 249.

189. **François de la Chaise** (1624-1709), confessor of Louis XIV. —Three-quarter length, seated.

Signed in full; canvas, 17½ inches by 15 inches.

In the collection of C. von Schinkel, Tidö; *see* O. Granberg, *Inventaire général des Trésors d'Art en Suède*, 1911, No. 311.

190. **A GENTLEMAN OF THE VAN CITTERS FAMILY** (?).—Three-quarter length.

Signed in full to the left at foot, and dated 1678; canvas, 19½ inches by 15½ inches.

A replica of 1679 is in the National Gallery, London (176), where the sitter is doubtfully identified as "George, first Earl of Berkeley"; another replica is at Stuttgart (*see* 176).

In the collection of A. J. W. Farncombe Sanders, The Hague; bequeathed in 1887 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1729.

191. **A LADY OF THE VAN CITTERS FAMILY** (?).—Three-quarter length.

Signed in full, and dated 1674; canvas, 19½ inches by 15½ inches.

A replica with different features is at Stuttgart (393).

In the collection of A. J. W. Farncombe Sanders, The Hague; bequeathed in 1887 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1730.

192. **BARBARA VILLIERS, DUCHESS OF CLEVELAND** (1640-1709). Three-quarter length; full face. With her right hand she holds in front of her one end of a wrap while she adjusts it on her left shoulder with her left hand. She wears a white silk dress, cut low at the neck, with pearls at her throat and in her ears. She has a broad curly fringe on her forehead with numerous ringlets hanging down symmetrically. At the back are figures of Minerva and Cupid. It is highly improbable that the Duchess of Cleveland was ever painted by Netscher.

Signed, and dated 1669; panel, 11½ inches by 9 inches.

In the Tronchin collection, Bessinge, near Geneva.

193. **BARBARA VILLIERS, DUCHESS OF CLEVELAND.**—A young lady in a greyish-blue dress cut low at the neck. She holds a hawk on her left wrist, and stretches out her right hand as if pointing to something. At her feet is a dog. Dark green background. The identification of the sitter was said in the sale-catalogue to be uncertain.

Canvas, 20½ inches by 17 inches.

*Sale.*—Amsterdam, June 30, 1909, No. 58 (575 florins).

194. **Menno Baron van Coehoorn** (1641-1704), General of Artillery.

*See* Moes, *Iconographia Batava*, No. 1610, 1 (as by Constantijn Netscher).

A copy (?)—on canvas, 37½ inches by 31 inches—is in the Rijksmuseum, Amsterdam, 1910 catalogue, No. 1735.

Engraved by J. Houbraken from a drawing by R. Keyert. The print does not give the painter's Christian name but seems to have been made from an original by Constantijn, rather than by Caspar, Netscher.

In the collection of J. J. Wierts, Nymwegen.

**Maria Colonna,** born **Mancini.** [*See* 233.]

194*a*. **Marie Angélique de Coulanges** (1641-1723).

*Sale.*—Desenfans, London, May 11, 1785 (£5 : 10s., Walcott)—see *Art Sales*, ii. 311.

194*b*. **Jan Boudaan Courten** (1635-1716), Sheriff of Middelburg. —Three-quarter length; seated, turned to the right. His right elbow rests on a bench; his left hand is on his hip. He wears a grey coat with orange-red trimmings on the sleeves and a lace cravat, and has a bronze-coloured cloak over his right arm. Behind him is a wall. To the right is a view of a park with an antique statue.

Described from a copy—on canvas, 19 inches by 15½ inches—by Philip van Dijk in the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1738.

The original is lost.

*See* Moes, *Iconographia Batava*, No. 974, 2.

194*c*. **Anna Maria Hoeufft** (1646-1715), wife of J. Boudaan Courten.—A young woman with black hair. Three-quarter length; seated on a terrace, facing left. Her left arm is on her lap. She wears a rich yellow dress, cut low at the neck and showing a lace-trimmed under-garment. She carries a light green wrap on her right arm. Behind her are the closely planted trees of a park.

Described from a copy—on canvas, 19 inches by 15½ inches—by Philip van Dijk in the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1739.

The original is lost.

*See* Moes, *Iconographia Batava*, No. 3557, 3.

194*d*. **Dirk Dalens the Elder** (about 1600-1676), Painter, The Hague.

*Sale.*—Amsterdam, May 6, 1716 (Hoet, i. 197), No. 68 (10 florins 15).

195. **Dirk Dalens the Elder.**—Standing, with his right hand under the tassels of his collar. In his left hand he holds a small landscape. Farther back is a figure of Apollo on a pedestal. Behind the painter is a stone relief of two children. At the back are trees, with a view of the distance. A very good picture.

Copper, 15½ inches by 12 inches.

*See* Moes, *Iconographia Batava*, No. 1892.

*Sales.*—D. Dalens, Amsterdam, April 25, 1753, No. 10 (101 florins, J. van der Marck).

J. van der Marck, Amsterdam, August 25, 1773, No. 404 (80 florins, B. van den Berg).

**Denmark.** *See* Sophie Amalie (269).

**Geertruid Doublet,** born **Huygens.** [*See* 211.]

196. **Philips Doublet the Younger** (1633-1707), lord of St. Annaland and Moggershil.—Three-quarter length; seated. He rests his right arm on a bas-relief, on which only a child's figure and part of a dog can be distinguished. In his left hand is a roll of paper.

Dated 1667; panel, 19 inches by 13½ inches.

*See* Moes, *Iconographia Batava*, No. 2108; Christian Huygens, *Œuvres Complètes*, vi. 156; and *Oud Holland*, 1896, p. 182.

In the collection of J. G. J. Camberlyn; bought in Holland between 1815 and 1827.

In the collection of the late H. Camberlyn d'Amougies, Pepinghen, near Brussels.

197. **A Lady of the Van der Dussen Family.**—Life size; half-length; turned three-quarters left. She wears a rich fur-trimmed dress with pearl necklace and bracelet. Her comely face is turned to the spectator. Her right hand, on which are rings, grasps her cloak. Above to the left is a coat-of-arms inscribed "Van der Dussen."

Signed in full; canvas, 32 inches by 27 inches.

*Sales.*—Stiels and others, Cologne, May 24, 1897, No. 163.
Berlin, April 5, 1898, No. 47.

**Eleonore Erdmuthe Luise von Sachsen-Eisenach,** second wife of Johann Friedrich of Brandenburg. [*See* 216.]

198. **Elisabeth Albertina von Anhalt** (1665-1706), and **Maurits Louis von Nassau Lalecq** (1676-1704) as a boy.—Small full-length figures.

In the collection of Albertina Agnes of Orange-Nassau—mentioned in the 1681 inventory.

In the collection of Hendrik Casimir II. von Nassau-Dietz, Stadtholder of Friesland, and Henriette Amalia von Anhalt-Dessau, his wife—mentioned in the 1694 inventory, No. 38.

**England.** *See* Anne (169, 169*a*); York (311).

**Essex.** *See* Lady Mary Bentinck (175).

199. **Arent Fabricius** (1674-1729), the celebrated jurist, as a boy of ten.—He sits on a bench under a clump of trees. Beside him is a little dog. In the distance is a cupola.

Canvas, 17½ inches by 13½ inches.

*Sale.*—Henry Doetsch, London, June 22, 1895, No. 366.

**Eleonora von Gersdorff,** born **Burgh.** [*See* 182.]

200. **Adriaen Ghijs.**

*See* Moes, *Iconographia Batava*, No. 2727.

In the possession of the heirs of the late Dowager Madame Backer de Wildt, Amsterdam.

201. **Eleonora van Royen,** wife of A. Ghijs.

*See* Moes, *Iconographia Batava*, No. 6599.

In the possession of the heirs of the late Dowager Madame Backer de Wildt, Amsterdam.

202. **LADY GIFFORD** (1638-1722), sister-in-law of Sir William Temple, and **DIANA TEMPLE** (1655-1679), daughter of Sir William Temple.

Signed, and dated 1675; canvas. A small picture.

In the collection of Sir W. Temple, Moor Park.
In the collection of Lord Palmerston, Broadlands.
In the collection of A. E. M. Ashley, Broadlands.

203. **Henry, Duke of Gloucester** (1640-1660), son of Charles I., King of England.—If the identification is correct, Netscher must have painted the portrait before he set out for Bordeaux in 1659.

*Sale.*—Chambers and others, London, February 12, 1898, No. 83.

**Marguerite Godin**, wife of Caspar Netscher. [*See* 98, 166-166*d*.]

203A. **PIETER DE GRAEFF**, lord of Zuid-Polsbroek (1638-1707).—Three-quarter length; standing beside a column and turned to the right. He wears a coat with broadly slashed sleeves and a wide flat lace collar; his long hair falls on his shoulders. In his left hand is a glove. [Pendant to 203B.]

Signed in full, and dated 1663; panel, rounded at top, 20½ inches by 14 inches.

In the Steengracht collection, The Hague.

203B. **JACOBA BICKER** (1640-1695), from 1662 the wife of Pieter de Graeff.—Three-quarter length; standing beside a column round which a curtain is draped, and turned a little to the left. Her left hand hangs down. Her right hand grasps a fur wrap thrown over her shoulders. She wears a gown with short sleeves, out of which come the full white sleeves of the chemise. Her abundant hair hangs down in curls. She wears a pearl necklace. [Pendant to 203A.]

Signed in full; panel, rounded at top, 20½ inches by 14 inches.

In the Steengracht collection, The Hague.

**Françoise Marie Grignan**, born **De Sévigné**. [*See* 265.]

203*a*. **A Prince of the House of Hapsburg.**—In a richly embroidered hunting-dress. In front of him is a hound. In the distance are several other hounds following the chase. Careful and skilfully painted.

*Sale.*—Amsterdam, May 19, 1779, No. 119 (8 florins, Caller).

**Lady Abigail Harley**, born **Stephens**. [*See* 272.]

204. **Nicolaes Hartsoeker** (1656-1725), Physicist.—Three-quarter length. He wears a flowered silk robe and stands at a stone balustrade which is adorned with a relief. He points with the right hand to a stormy sea, on which a vessel is driven before a gale. On the balustrade stand a globe, a microscope, and other physical instruments. Carefully painted.

Canvas, 19½ inches by 15½ inches.

*See* Moes, *Iconographia Batava*, No. 3242.
*Sales.*—Amsterdam, October 6, 1801, No. 47 (71 florins, Van der Schley).
Amsterdam, June 16, 1802, No. 119 (90 florins, Van der Schley).

205. **Hendrik Casimir II. von Nassau-Dietz** (1657-1696), Stadtholder of Friesland.

*See* Moes, *Iconographia Batava*, No. 3397, 2.
In the collection of H. J. S. M. van Wageningen, Arnhem.

**Hendrik Casimir II.** [*See also* 168.]

**Anna Maria Hoeufft**, wife of J. Boudaan Courten. [*See* 194*c*.]

206. **DIRK HŒUFFT, LORD OF FONTAINE-PEUREUSE** (1610-1688), Councillor of Dordrecht, **with his wife Maria de Wit** (1630-1681), **and his three children Dirck** (1648-1719), **Maria, and Jacob** (1660-1717).—On the left stands the father, giving his hand to his wife, who sits beside him, wearing a red dress. In front of them, to the left, stands a boy with a basket; he faces right, and wears a golden yellow frock with a blue scarf. On the right, at the mother's lap, is a girl in white silk. From the right comes the elder boy, turned three-quarters left. He wears a green coat and a red wrap, and carries a dead hare. A table covered with a Persian carpet, on which lie some flowers, stands between him and the other figures, but farther back. In the right foreground is a dog.

Canvas, 37½ inches by 41 inches.

*See* Moes, *Iconographia Batava*, No. 3560.
In the collection of the Dowager Madame Hoeufft van Velzen, The Hague.

207. **Brigitta Hulft** (1620-1655), wife of J. Rendorp.

*See* Moes, *Iconographia Batava*, No. 3818.
In the collection of the late Baroness d'Ablaing van Giessenburg, The Hague.

**Johanna Hulft**, wife of P. Rendorp. [*See* 256.]

208. **Pieter de Huybert**, lord of Burgh and Crayestein (1622-1697), Councillor-pensionary of Zeeland.

Dated 1683.

*See* Moes, *Iconographia Batava*, No. 3851, 1.
Engraved by J. Houbraken after a drawing by A. Schouman.
In the collection of H. J. Bosschaert, Middelburg, about 1750.

**Maria Eleanora Huydecoper van Maersseveen**, wife of Pieter Reael. [*See* 253.]

209. **Christiaan Huygens** (1629-1695), Mathematician.—Half-length. He rests his left arm on a red cushion, supported on a bas-relief of childish figures.

Signed in full, and dated 1671; panel, 11½ inches by 9 inches.

*See* Moes, *Iconographia Batava*, No. 3872, 2.
Exhibited at Brussels, 1855.

In the collection of J. G. J. Camberlyn; bought in Holland between 1815 and 1827.

In the collection of the late H. Camberlyn d'Amougies, Pepinghen, near Brussels.

210. **CONSTANTYN HUYGENS** (1596-1687), Secretary to the Prince of Orange.—Half-length, facing left, behind an oval stone frame. He has a dark coat with a plain broad white collar. At the breast the coat is open to show a piece of the light under-garment. His long hair falls on his shoulders.

Signed in full, and dated 1672; panel, 10½ inches by 9 inches.

*See* Moes, *Iconographia Batava*, No. 3873, 9.

Engraved by A. Blooteling.

Purchased by William I., King of Holland, in 1825.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1726.

211. **Geertruid Huygens** (1599-1680), wife of Philips Doublet the elder.—At an advanced age. She sits in a red velvet chair, wearing a black gown and cap, and holding a watch in her left hand. Behind her is a relief representing Time the destroyer.

Signed in full, and dated 1668; panel, 19½ inches by 15 inches.

*See* Moes, *Iconographia Batava*, No. 3876, 1; and *Oud Holland*, 1896, p. 182.

Exhibited at Brussels, 1855.

In the collection of J. G. J. Camberlyn; bought in Holland between 1815 and 1827.

In the collection of the late H. Camberlyn d'Amougies, Pepinghen, near Brussels.

**Catharina Huygens**, born **Van Bronckhorst.** [*See* 181.]

212. **A Young Lady of the Huygens Family.**—Three-quarter length. She rests her right arm on a wall, and holds her left arm at her breast.

Dated 1661; panel, 19 inches by 15 inches.

See *Oud Holland*, 1896, p. 182.

In the collection of J. G. J. Camberlyn; bought in Holland between 1815 and 1827.

In the collection of the late H. Camberlyn d'Amougies, Pepinghen, near Brussels.

213. **A Young Man of the Huygens Family.**—Three-quarter length, seated. He wears a red velvet robe. He leans on his right elbow and points with his right hand; his left hand touches his robe.

Signed in full, and dated 1669; panel, 17 inches by 15 inches.

See *Oud Holland*, 1896, p. 182.

In the collection of J. G. J. Camberlyn; bought in Holland between 1815 and 1827.

In the collection of the late H. Camberlyn d'Amougies, Pepinghen, near Brussels.

214. **ISABELLA VAN NASSAU BEVERWEERT**, wife of Henry Bennet, Earl of Arlington, **WITH HER DAUGHTER.**—

She sits, seen in full face but turned a little to the right, with her left arm on a balustrade and her right hand on her lap. She wears a brown dress, cut low at the neck, over a flowered skirt, with pearls in her hair and ears. On the right her little daughter with fair curls, dressed in a pink frock, brings her flowers; the child's body is turned towards her mother, while her face is towards the spectator. At the back, to the right, is a landscape, while in the centre is a column with a relief of childish figures, and on the left is a wall.

Signed in full, and dated 1682; canvas, 21 inches by 18 inches.

In the collection of the Earl of Tankerville, Chillingham Castle.
In the possession of the Paris dealer C. Brunner, 1910.

215. **Isabella van Nassau Beverweert,** wife of Henry Bennet, Earl of Arlington.—In a white dress.

5½ inches by 4½ inches.

*Sale.*—Theobald Theobald and others, London, April 19, 1902, No. 139.

**James, Duke of York,** and afterwards King James II. of England. [*See* 311.]

216. **JOHANN FRIEDRICH, MARKGRAF OF BRANDENBURG** (1654-1684), with his second wife **ELEONORE ERDMUTHE LUISE VON SACHSEN-EISENACH** (1662-1696).—They are richly dressed, and sit hand in hand in a park adorned with statues and fountains. They were married, November 14, 1681.

Signed in full, and dated 1681 (?); canvas, 24 inches by 30½ inches.

Exhibited at Berlin, 1890, No. 202.
In the collection of the German Emperor, Berlin.

217. **CECILIA DE JONGE VAN ELLEMEET** (1645-1686), wife of Fr. van Bredehoff van Oosthuizen.—Half-length, seen in full face, but turned a little to the left. She wears a low-cut dress with a brown cloak.

Signed in full, and dated 1679; canvas, 11 inches by 8½ inches.

*See* Moes, *Iconographia Batava*, No. 4045.
Exhibited at Utrecht, 1894, No. 404.
In the collection of Quarin Willemier van Oosthuyzen, Utrecht.

**Margaretha Kinschot,** born **Tromp.** [*See* 278.]

218. **M. de Klerk.**

*See* Moes, *Iconographia Batava*, N. 1565.
In the collection of the jurist Overbeek, great-nephew of the sitter, at Breda, 1769—*see* J. Campo Weyerman, iv. 135.

219. **Madame de Klerk.**

*See* Moes, *Iconographia Batava*, No. 1565.
In the collection of the jurist Overbeek, great-nephew of the sitter, at Breda, 1769—*see* J. Campo Weyerman, iv. 135.

220. **Madame de Lartigues,** wife of the French ambassador to Holland (?).—No French ambassador of this name is known.

Oval copper, 4½ inches by 4 inches.

*Sale.*—Paris, March 23, 1844, No. 14.

221. **The Duchesse de la Vallière** (?) (1644-1710), mistress of Louis XIV.—The sale catalogue gives the sitter's name as Duchesse de Caralière and Cavalière. It is highly improbable that the Duchess and the other mistresses of Louis XIV. were painted by Netscher.

33½ inches by 27½ inches.

*Sale.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 509), No. 39 —but No. 49 of the original catalogue—(55 florins).

222. **JOHAN PHILIPS VAN LEEFFDAEL,** lord of Waalwijk.—Three-quarter length, seen in full face. His right elbow rests on a pedestal adorned with a relief, and his right hand points to the right. His left arm rests on his hip. His figure is almost hidden in a large black cloak, but the broad white sleeve on his right arm is visible. He wears a large wig. In the background to the left is a curtain, with a wall behind the figure, and on the right a view of a landscape with a statue of Minerva, a monumental column, and an octagonal building. [Pendant to 223.]

Signed in full, and dated 1677; canvas, 19 inches by 15½ inches.

Bequeathed by P. E. A. de Forestier van Waalwijk to the Gallery at The Hague, 1855.

In the Royal Gallery, The Hague, 1910 catalogue, No. 126.

223. **THE WIFE OF J. P. VAN LEEFFDAEL,** lord of Waalwijk.—Three-quarter length, seated and turned a little to the left. She grasps with her left hand a wrap falling over her right shoulder, and stretches out her right hand towards a piece of orange blossom lying on the edge of a basin to the left of her. In the centre of the basin is a figure of Cupid pouring water out of a horn. The lady wears a brown bodice, cut low at the neck, and embroidered with gold and pearls; her white sleeves are loose, and leave her forearms bare; she has a dark silk skirt. In the background to the right hangs a gold-embroidered curtain against a wall, while to the left is a view of a park. [Pendant to 222.]

Signed in full, and dated 1683; canvas, 19 inches by 15½ inches.

Bequeathed by P. E. A. de Forestier van Waalwijk to the Gallery at The Hague, 1855.

In the Royal Gallery, The Hague, 1910 catalogue, No. 127.

223*a*. **Ninon de Lenclos** (?) (1616-1706).

Canvas, 49 inches by 40½ inches.

*Sale.*—Plessis-Bellière, Paris, May 10, 1897, No. 110.

224. **Brigitta Lestevenon** (born in 1668), wife of B. Ploos van Amstel.

*See* Moes, *Iconographia Batava*, No. 4440.

In the collection of M. I. Ridder Pauw van Wieldrecht, Broekhuizen, near Leersum, 1909 catalogue, No. 104.

**Elisabeth Lestevenon,** wife of W. Buys. [*See* 186.]

225. **Mattheus Lestevenon** (1633-1691), Director of the Dutch East India Company at Amsterdam.

*See* Moes, *Iconographia Batava*, No. 4448.

In the collection of M. I. Ridder Pauw van Wieldrecht, Broekhuizen, near Leersum, 1909 catalogue, No. 102.

226. **Elisabeth Backer** (1644-1718), wife of Mattheus Lestevenon.

*See* Moes, *Iconographia Batava*, No. 271.

In the collection of M. I. Ridder Pauw van Wieldrecht, Broekhuizen, near Leersum, 1909 catalogue, No. 103.

227. **MATTHEUS LESTEVENON.**—Three-quarter length; almost full face. His right hand rests on a hound. His long hair falls on his shoulders. His costume is of orange silk.

Signed, and dated 1670; canvas, 20 inches by 16 inches.

*Sale.*—De la Court and others, Amsterdam, September 21, 1904, No. 108 (470 florins).

228. **Diederik van Leyden van Leeuwen** (1618-1682), Dutch envoy to England.—Three-quarter length; standing, in a landscape. Brown silk dress.

Panel, 17 inches by 13 inches.

*Sale.*—H. C. Du Bois and others, Amsterdam, November 27, 1906, No. 141 (100 florins, Van Gelder).

229. **Ludwig, Markgraf of Baden** (1655-1707).—Three-quarter length. In armour, with a wig. Catalogued in 1892 as by an unknown painter, but probably a genuine work by C. Netscher.

A small picture.

In the art gallery in the Friedrichsbau at the Schloss, Heidelberg, 1892 catalogue, No. 817.

230. **LUDWIG, MARKGRAF OF BRANDENBURG** (1666-1687). Sm. Suppl. 29.—Three-quarter length; turned half right and looking at the spectator. He is in full armour, with a large fair wig and a lace collar. He rests his left hand on his helmet, which lies with his ermine cloak on a table; in his right hand is his baton. At the back to the left is a curtain, while to the right is a view of a landscape in evening light.

Canvas, 18½ inches by 15½ inches.

In one of the Royal Palaces.

In the Kaiser Friedrich Museum, Berlin, 1906 catalogue, No. 1024; it was in the Berlin Museum, 1842 (Sm.).

**Luxemburg, Duke of.** [*See* 307.]

231. **THE DUCHESSE DE MAINE** (?).—Full length. A lady of rank with a high lace cap stands in the corner of a terrace; she is turned to the right, but has her face towards the spectator. Her right hand is on the border of her red velvet gown; her left hand rests on the balustrade, holding the stem of a flower in a basket of flowers and fruit. In the background are more fruit and flowers. To the right of the lady is a parrot.

The Duc de Maine, son of Louis XIV. and of Madame de Montespan, was married in 1692—after Netscher's death—to Anne Louise Bénédicte, born in 1676, daughter of Henri Jules, Prince de Condé. The old identification of the lady as the Duchess of Burgundy is equally impossible, for Louis, Duke of Burgundy (1682-1712), grandson of Louis XIV., was married in 1697 to Marie Adèle of Savoy.

*Sale.*—Ralph Bernal, London, March 10, 1855, No. 651 (£30 : 9s., Earl of Northbrook)—as "The Duchess of Burgundy."

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 80.

231*a*. **The Duchesse de Maine.**—Half-length.

*Sale.*—Mrs. Maberley, London, 1877 (£17 : 17s.)—see *Art Sales*, ii. 311.

**Maine.** *See also* Montespan (240, 243).

232. **Madame de Maintenon** (1635-1719), mistress of Louis XIV. —Three-quarter length. She wears a white silk dress with a blue wrap, and sits on a marble bench, turned a little to the right. With her right hand she holds a little dog; her left hand rests on her dress. Beside her to the right is a sculptured vase with a large bunch of flowers. In the background to the left is a grey parrot, with a marble bust above it; to the right is a view of a landscape, with a curtain. *See* note to 221.

Signed in full; 22 inches by 18½ inches.

*Sale.*—Heymel, Berlin, November 5, 1889, No. 40 (1900 mark).

233. **MARIA MANCINI** (1640-1715), wife of Lorenzo Colonna. —Three-quarter length. She sits, turned to the left, at a stone balustrade, on which she lays her right arm; her left hand is at her bosom. She wears a satin gown, cut low at the neck, over an under-garment with wide puffed sleeves; she has also an ermine cloak fastened at the bosom with a chain, and wears pearls in her ears and at her throat. Her hair is in curls. In the background is a wall with a recess, containing the lower half of a statue. To the right is a curtain.

A replica with variations—called "Queen Henrietta"—occurred in a sale at Munich, October 12, 1909, No. 38.

Another replica, with a different head, is in the collection of the Earl of Radnor, Longford Castle, where it is entitled "Queen Mary II."; *see* 296.

In the Colonna collection, Rome.

234. **Maria of Orange-Nassau** (1638-1688), Countess Palatine, of Simmern, Luxemburg.—A small full length, seated.

In the collection of Hendrik Casimir II., Stadtholder of Friesland, and Henriette Amalia von Anhalt-Dessau; in the inventories of 1688 and 1694, No. 17.

234*a*. **Maria of Orange-Nassau,** Countess Palatine, of Simmern, Luxemburg.

In the collection of Albertina Agnes of Orange-Nassau, Oranjewoud. In the inventory of her goods, 1697, No. 54 (valued at 150 florins, and allotted to Henriette Catharina von Anhalt).

235. **John Churchill, Duke of Marlborough** (1650-1722).—In armour. [Pendant to 236.]
19 inches by 16 inches.

*Sale.*—E. J. Stanley and others, London, January 27, 1908, No. 143.

236. **Sarah, Duchess of Marlborough** (1660-1744).—Seated. In a grey and white dress. [Pendant to 235.]
19 inches by 16 inches.

*Sale.*—E. J. Stanley and others, London, January 27, 1908, No. 143.

**Mary Stuart**, wife of William III., and Queen of England. [*See* 285*a*-298*g*.]

**Helena Catharina Mogge**, born **De Witte**. [*See* 308.]

237. **Jean Baptiste Molière** (1622-1673), the French dramatist.—Three-quarter length; almost full face. The dramatist appears with a theatrical gesture from behind a red curtain drawn back to the left. He wears a long black wig, and a coat open in front with a blue cloak. He rests his left hand on a sword and mask lying on a table with a coloured cover in front of him. At the back is a statue of Thalia. An admirable picture.
Signed in full; canvas, 18½ inches by 15 inches.

Probably identical with the "Portrait of Racine" in the sale :—Bernal, London, 1855 (£22, Leonards).
*Sale.*—Freiherr von der Ropp, Cologne, November 11, 1890, No. 66 (280 mark, Van den Burgh).

238. **James Scott, Duke of Monmouth** (1649-1685), son of Charles II. of England and Lucy Walters.—[Full length; in profile to the left.] He is in a red uniform, and is mounted on a horse which rears up to the left. In the left middle distance is a cavalry skirmish beneath the walls of a castle. To the right is a horseman in a stream, with a burning village behind him. Dark cloudy sky. The attribution is uncertain.
25 inches by 32 inches.

[Exhibited at the Stuart Exhibition at the New Gallery, London, 1889, No. 139—as the work of Netscher and Wyck.—*Translator.*]
Engraved by W. Baillie.
In the collection of W. Baillie, 1774.
In the collection of the Marquess of Bute, London, 1884 catalogue, No. 123.

239. **MADAME DE MONTESPAN** (1641-1707), mistress of Louis XIV.—She sits, turned to the right, at a table on which lies an open book beside a globe. She wears a white satin gown with a golden yellow wrap. She holds a lily in her left hand and two roses in her right. To the left is a garden. *See* note to 221.
Signed in full, and dated 1670; copper, 20 inches by 15 inches.

Probably acquired in 1742 by De Brais from Paris.
In Guarienti's inventory, before 1753, No. 1700.
In the Dresden Gallery, 1908 catalogue, No. 1350.

240. **MADAME DE MONTESPAN WITH HER INFANT SON, THE DUC DE MAINE** (born 1670).—She wears a blue and gold flowered gown, and sits, playing the harp, on a globe beside a table on which lies an open music-book. To the left her infant son, a year old, who is dressed in a blue frock, sits at her feet, playing the guitar. In the background to the left is a park, and to the right are a column with reliefs and a curtain. Beside the figures on the left are an anvil, a pair of scales, and a hammer. *See* note to 221. Possibly 243 is a replica.

Signed in full, and dated 1671; copper, 19 inches by 14½ inches.

Acquired in 1742 from the Dubreuil collection, Paris.
In the Dresden Gallery, 1908 catalogue, No. 1351.

241. **MADAME DE MONTESPAN.**—Full length, turned to the left. She sits at the entrance to a park. Beside her to the left a young negro holds on his right knee a basket of flowers, towards which the lady stretches out her right hand. In her left hand, lying on her lap, is a half-finished garland. She wears a brown silk dress, cut low at the neck, and a blue wrap. In the left background is a park with statues in evening light. *See* note to 221.

Signed in full, and dated 1675; canvas, 21 inches by 15 inches.

Exhibited at Leipzig, 1889, No. 162.
In the Clauss collection, Leipzig.
In the collection of A. Dürr, Leipzig.

242. **Madame de Montespan.**—Full length; seated. She wears a handsome dark blue velvet dress trimmed with ermine. A maid-servant in red hands her a basket of fruit. Three little dogs play at her feet. *See* note to 221.

Canvas, 28 inches by 20½ inches.

In the collection of Lady Wantage, Lockinge, 1905 catalogue, No. 163.

243. **Madame de Montespan as St. Cecilia, with her Son.**—She sits playing the harp at a little table. At her feet her son, the Duc de Maine, sits playing the mandoline. The anvil, the hammer, the pair of scales, and the celestial globe upon which the lady sits are in allusion to the musical discoveries of Pythagoras and his fancied harmony of the spheres. It is uncertain whether this is an original; it may be a replica of 240. *See* note to 221.

In the Bryan collection.
In the collection of the New York Historical Society, 1908 catalogue, No. 317.

243*a*. **Madame de Montespan as Flora.**—Full length. *See* note to 221.

48½ inches by 38 inches.

*Sale.*—Mrs. Maberley, London, 1877 (£28 : 7s.)—see *Art Sales*, ii. 311.

244. **MADAME DE MONTESPAN.**—Half-length. She wears a handsome white fancy dress, with a yellow wrap lined with blue. She

holds one of her curls with her left hand; with her right hand she raises her dress. In the background is a red curtain, with a park to the left. *See* note to 221.

48½ inches by 38 inches.

*Sale.*—Hohenzollern, Berlin, May 13, 1890, No. 48.

244*a*. **A Man of the Muilman Family.**—Seated, in brown, with a wig.

50 inches by 40 inches.

Engraved in the Angerstein Gallery.

*Sale.*—William Angerstein and others, London, December 4, 1897, No. 30.

**Nassau.** *See* Orange-Nassau (246*a*-248).

**Nassau-Beverweert.** *See* Isabella (214-215).

**Nassau-Dietz.** *See* Amalia von Solms (167-168); Hendrik Casimir II. (205); Willem Frederik (299) and Albertina Agnes (300).

**Nassau-Lalecq.** *See* Elisabeth Albertina von Anhalt (198).

**Nassau-Zuylestein.** *See* Jane Wroth (309).

244*b* and *c*. **Two Pictures of Netscher's Children.**

In the collection of Maria of Orange-Nassau, Countess Palatine, of Simmern, at Kreuznach; in the 1688 inventory, Nos. 1, 2.

245. **Two Sons of Caspar Netscher.**—Life size. They resemble each other in their bright eyes and in their light brown curls falling on their shoulders. Their arms are hidden in picturesque garments. The collars of their shirts fall loosely on their bare throats. One holds a piece of blue paper. The other looks at his brother and points forward to the left, as if wishing to draw his attention to something.

Canvas, 17½ inches by 21 inches.

The description, size, and material agree with those of a picture, with a false signature, formerly in the collection of Leopold II., King of the Belgians, and in the possession of a Paris dealer, 1911. If this picture is identical with that, it was not the work of C. Netscher.

*Sale.*—C. Backer, widow of A. de la Court van der Voort, Leyden, September 8, 1766 (Terw. 549), No. 48 (112 florins, De Winter).

In the collection of G. Winkler, Leipzig, 1768, No. 179.

246. **The Children of Caspar Netscher.** Sm. 72.

Engraved by Ch. G. Geyser.

Then in the Richter collection.

**Anna de Neve,** wife of P. Buys. [*See* 184.]

**Sara Nuyts,** wife of Lambert Witsen. [*See* 302.]

246*a*. **A Princess of Orange-Nassau.**—With a dog.

*Sale.*—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1791.

247. **A Princess of Orange-Nassau.**—She stands, wearing a blue dress cut low and embroidered with gold; her arms are bare under her broad white sleeves. She takes from her shoulders a red velvet cloak trimmed with ermine. On a table lie two oranges. In the background are the walks in a park adorned with statues.

Canvas, 20½ inches by 16½ inches.

*Sale.*—Péreire, Paris, March 6, 1872, No. 141 (1000 francs).

248. **A PRINCESS OF ORANGE-NASSAU** (?).—She sits in a red arm-chair at a table covered with a Persian carpet. She is in black, and holds an orange plant in her right hand. She is therefore identified as a Princess of Orange.

Signed in full under the arm-chair.

*Sale.*—Hodshon-Roëll, Amsterdam, April 25, 1872 (660 florins).
In the possession the dealer John Nieuwenhuys.
*Sale.*—Édouard Kums, Antwerp, May 17, 1898, No. 120 (2700 francs, Von Carstanjen).

**Orange-Nassau.** *See* Amalia von Solms (167-168); Maria, Countess Palatine, of Simmern (234); William III. (283-294); and Willem Frederik (299).

249. **Abraham Ortt** (1650-1691).—Three-quarter length; standing in a three-quarter view to the right, with his left hand on his hip. He wears a blue costume embroidered with gold and silver, and has a yellow cloak on his right arm.

Signed in full, and dated 1683; canvas, 20½ inches by 16 inches.

*See* Moes, *Iconographia Batava*, No. 5610, 2 or 3.
In the collection of the late Jonkheer Ortt van Schonauwen, Arnhem.

250. **Abraham Ortt.**

Signed in full, and dated 1673; canvas, 19 inches by 16 inches.

*See* Moes, *Iconographia Batava*, No. 5610, 2 or 3.
In the collection of the late Jonkheer Ortt van Schonauwen, Arnhem.

**Dorothy Osborne,** wife of Sir W. Temple. [*See* 275-276.]

250*a*. **A Gentleman named Van Overbeek.**

*See* Moes, *Iconographia Batava*, No. 5663.
In the collection of a grandson of the sitter, the jurist Van Overbeek, Breda, 1769—*see* J. Campo Weyerman, iv. 135.

250*b*. **A Lady named Van Overbeek.**

*See* Moes, *Iconographia Batava*, No. 5663.
In the collection of a grandson of the sitter, the jurist Van Overbeek, Breda, 1769—*see* J. Campo Weyerman, iv. 135.

251. **Princess Varaisa,** wife of Prince Pallavicini.—Seen almost in full face. Her dress is cut low at the neck. Her curls fall on her shoulders. Her head and bosom are adorned with flowers. Brilliant in tone and tenderly handled. [Possibly identical with 251*a*.]

Canvas, 25½ inches by 21 inches.

*Sale.*—Baron de Vinck d'Orp, Brussels, May 28, 1827, No. 7.

251*a*. **Princess Pallavicini,** daughter of Princess Rossani, and wife of Prince Pallavicini de Verafria.—In a three-quarter view. She has long brown curls, with a spray of winter green. She wears a greyish-brown dress cut low at the neck and trimmed with lace. In front of her is a bunch of flowers, of winter green and volubilis. Her sleeves are caught up and fastened with a jewel.

Canvas, 29 inches by 24½ inches.

*Sale.*—Weber de Treuenfels, Paris, April 8, 1867, No. 64—as a Constantijn Netscher. It may have been identical with 251.

**Anna Constantia Paeuw,** born **Schaep.** [*See* 264.]

**Brigitta Ploos van Amstel,** born **Lestevenon.** [*See* 224.]

**Catharina Raye,** wife of C. Backer. [*See* 172.]

252. **Pieter Reael** (1650-1701), lord of Vreeland, and councillor of Amsterdam.—[Pendant to 253.]

In the collection of his widow M. E. Huydecoper van Maersseveen (valued May 3, 1707, with the pendant, at 400 florins)—noted by A. Bredius.

253. **Maria Eleonora Huydecoper van Maersseveen** (1658-1706), wife of P. Reael.—[Pendant to 252.]

In the collection of the sitter (valued May 3, 1707, with the pendant, at 400 florins)—noted by A. Bredius.

254. **Johan Baron van Reede** (1593-1682), lord of Renswoude.—In profile, well painted.

Dated 1672; oval copper or silver, 2½ inches by 2 inches.

*See* Moes, *Iconographia Batava*, No. 6271, 2.

*Sales.*—Antony Sijdervelt, Amsterdam, April 23, 1766 (Terw. 525), No. 86 (21 florins, Van der Marck).

J. van der Marck, Amsterdam, August 25, 1773, No. 235 (9 florins, Delfos).

Amsterdam, April 1, 1833, No. 133 (1 florin, De Vries).

P. J. le Jolle and others, Amsterdam, October 28, 1839 (26 florins, De Vries).

Jer. de Vries, Amsterdam, November 15, 1853, No. 86 (5 florins 25, Swaap).

**Brigitta Rendorp,** born **Hulft.** [*See* 207.]

255. **Pieter Rendorp** (1648-1699), brewer, of Amsterdam.—A young man in brown, seated, turned to the right. His right arm rests on a pedestal with a relief. His left arm is on his hip. To the right is a landscape with hills and trees. Blue sky with clouds.

Described from a copy—canvas on panel, 19 inches by 15½ inches—in the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1736. The 1911 catalogue, in contrast to earlier issues, no longer states that it is a copy.

The original is lost.

256. **Johanna Hulft** (1649-1698), wife of P. Rendorp.—A young woman with fair curls in an orange silk gown. She holds a blue silk wrap in her right hand. Her left hand rests on her left knee. Behind her is a dark wall. To the left is a park with a fountain, composed of a childish figure with a dolphin.

Described from a copy—canvas on panel, 19 inches by 15½ inches—in the Rijksmuseum, 1911 catalogue, No. 1737. The 1911 catalogue, in contrast to earlier issues, no longer states that it is a copy.

The original is lost.

**Catharina Resteau,** wife of Dirck Tulp. [*See* 280.]

**Rochford.** *See* Jane Wroth (309).

257. **Valerius Roever and his Mother.**

*See* Moes, *Iconographia Batava*, No. 6580, 1.

In the Gevers collection, Noordwijk.

258. **Matthijs Romswinckel** (1618-1699), Vice-Chancellor for the Elector of Brandenburg in Cleve.

*See* Moes, *Iconographia Batava*, No. 6505.

In the collection of the widow Verschoor, born Pape, Arnhem.

259. **Huybert Roseboom** (1634-1722), President of the Supreme Council at The Hague.

*See* Moes, *Iconographia Batava*, No. 6538.

Mentioned in the inventory of the goods of Caspar Netscher's widow, 1694, without the man's Christian name—see *Oud Holland*, v. 271.

260. **BRIGITTA BACKER** (1643-1717), wife of Huybert Roseboom.—Three-quarter length, standing, seen in full face. Her right hand, hanging down in front, grasps a wrap thrown over her left shoulder. Beside her to the right is a stone basin with a marble Cupid blowing water from a horn. The lady lets the water run on her left hand, which she extends a little way. She wears a dress cut low at the neck, with a long tight-fitting bodice round which a jewelled chain is suspended obliquely. On her head is a rich plume. Her long curls fall on her shoulders. There are pearls in her ears and at her throat. Behind her is a wall with creeping plants.

Signed in full, and dated 1675; canvas, 15 inches by 14 inches.

In the collection of J. Th. Gerlings, Utrecht, who gave it to Haarlem in 1889.

In the Haarlem Town Museum, 1901 catalogue, No. 160.

261. **Caspar van Royen.**—He leans on a balustrade. He wears a red silk cloak and has long hair. At the back is a park. [Pendant to 262.]

19 inches by 15½ inches.

*See* Moes, *Iconographia Batava*, No. 6598.

*Sale.*—M. Vlierboom van Hoboken of Brussels, Amsterdam, February 18, 1896, No. 103 (710 florins, with pendant).

262. **Cornelia van der Togt,** wife of Caspar van Royen.—She wears a light purple silk gown, cut low at the neck, and carries a garland of flowers in her hands. At the back is a park. [Pendant to 261.]

19 inches by 15½ inches.

*See* Moes, *Iconographia Batava*, Nos. 6598 and 8027.

*Sale.*—M. Vlierboom van Hoboken of Brussels, Amsterdam, February 18, 1896, No. 104 (710 florins, with pendant).

**Eleonora van Royen,** wife of A. Ghijs. [*See* 201.]

**Russia.** *See* Anne, Empress (169*b*).

262*a*. **A Man named Ruysch.**

In the collection of Jan Tedingh van Berkhout, Delft; mentioned in an inventory of October 2, 1766—noted by A. Bredius.

**Constantia Rijckaert,** born **Bartolotti.** [*See* 173.]

**Sachsen-Eisenach.** *See* Johann Friedrich, Markgraf von Brandenburg (216).

263. **FRIEDRICH MAGNUS, COUNT VON SALM** (?) (1607-1673), Governor of Maastricht.—Full length, in armour, with a marshal's baton. Behind him a page bears his helmet. As the picture is dated 1675, it is improbable that it represents Friedrich Magnus.

Dated 1675; canvas, 28 inches by 22½ inches.

Exhibited at Düsseldorf, 1904, No. 356.

In the collection of Prince zu Salm-Salm, Anhalt.

264. **Anna Constantia Schaep** (1671-1727), wife of Fr. Pauw.

*See* Moes, *Iconographia Batava*, No. 6820, 2; under the name of Anna Catharina Schaep.

In the collection of M. I. Ridder Pauw van Wieldrecht, Broekhuizen, near Leersum, 1909 catalogue, No. 69.

265. **Françoise Marguerite de Sévigné** (1648-1705), daughter of Madame de Sévigné, and wife from 1669 of the Comte de Grignan.—She wears a dress cut low at the neck, with the chemisette open, and sits in a garden beside a fountain adorned with three Cupids. There is a pearl bracelet on her bare left arm; in her hand are roses. A drapery of embroidered orange silk falls over her left arm, with which she leans on a pedestal. Round her neck is a string of white pearls. Her chestnut-brown hair falls in curls on her shoulders. Beside her is an orange tree. In the background is a landscape under a stormy sky. It is highly improbable that the Comtesse de Grignan was painted in 1680 by Netscher.

Signed in full, and dated 1680; canvas, 21 inches by 17½ inches.

*Sale.*—Count Koucheleff Besborodko, Paris, June 5, 1869, No. 22 (2300 francs).

266. **ANTHONY ASHLEY COOPER, FIRST EARL OF SHAFTESBURY** (1621-1683).—Seated.

Panel; a small picture.

In the collection of Lord Arundell of Wardour.
In the collection of A. E. M. Ashley, Broadlands.

266*a*. **Colonel Sidenisky.**

In the possession of Marguerite Godin, widow of Caspar Netscher; No. 146 in the inventory of her goods taken after her death in 1694—see *Oud Holland*, v. 271.

**Simmern.** *See* Maria of Orange-Nassau (234).

267. **PIETER SIX** (1655-1703), Sheriff of Amsterdam.—Three-quarter length. A young man in a three-quarter view to the right, seated with his legs crossed at a table covered with a Persian carpet. He rests his right arm carelessly on the table; his left arm is at his side. He wears a brown coat, the sleeves of which are turned up to the elbows, showing the white cuffs underneath. His breeches and stockings are of the same colour as the coat. Over the right arm and thigh lies a brown silk cloak. Round his neck is tied a white cravat. He wears a long wig; his moustache is cut down to a very narrow strip. On the left a red curtain is wound round a marble column, adorned with a relief of a childish figure climbing on a vine. On the wall in the right background hang two pictures in gilt frames; the upper is a copy of "Christ and the Woman of Samaria," by Annibale Carracci, now in the Budapest Museum. A boy, possibly the sitter's brother Willem, comes from the right, carrying a brace of partridges. [Compare 359.]

Signed in full, and dated 1677; canvas, 19 inches by 15½ inches.

*See* Moes, *Iconographia Batava*, No. 7239.
Acquired for Frankfort in 1839 at the Wilmans sale, Frankfort-on-Main.
In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 218.

267*a*. **Volckert Sloet,** lord of Oldhuis (1669).

*See* Moes, *Iconographia Batava*, No. 7295.
In the collection of L. E. A. Baron Sloet tot Oldhuis, Haarlem.

267*b*. **A Man named Solangre.**

In the possession of Marguerite Godin, widow of Caspar Netscher; No. 124 in the inventory of her goods taken after her death in 1694—see *Oud Holland*, v. 271.

268. **Jacob van Solingen.**—Three-quarter length. He stands, seen in full face, in front of the pergola of his house. He wears a brown velvet gown with white cuffs and tie. To the right is a view of a hilly landscape with terraces in front.

Signed in full on the balustrade of the balcony, and dated 1680; canvas, 16 inches by 17 inches.

*See* Moes, *Iconographia Batava*, No. 7370, 1.
Exhibited at Zwolle, 1882.
*Sales.*—O. A. Spitzen, Zwolle, October 15, 1889.
Amsterdam, April 1, 1890.
In the collection of the late Senator Laporte, Linden, near Hanover.

**Solms.** *See* Amalia von Solms (167-168).

269. **Sophie Amalie of Brunswick** (1643-1685), wife of Frederick III., King of Denmark.

Copper, 14 inches by 10 inches.

In the Georgengarten, Hanover, 1864 (Parthey, ii. 190).

270. **LADY PHILIPPINA STANTON.**—Full length; standing, with the head turned slightly to the left. She wears a white satin dress and over it a blue drapery which she holds loosely in her right hand, which hangs down, while she grasps it to her bosom with her left hand. There are pearls in her ears and at her throat. Her long full curls frame her face. In the background to the left is some architecture with a pillar on a pedestal sculptured with a mythological relief. On the extreme left is an orange-brown curtain. In the background to the right is a balustrade with a view of a landscape in evening light.

Signed in full, and dated 1668; canvas, 35 inches by 27½ inches.

In the Van Weede-Stichting collection, Utrecht; exhibited on loan since 1897 in the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1725.

271. **A Girl of the Von Stein-Callenfels Family.**—A small three-quarter length. She is seen in full face, and leans her right forearm on a pedestal. She wears a vermilion dress. To the left is a drapery. At the back is a dark view of a park. The attribution is uncertain.

Panel, 11½ inches by 14 inches.

In the Darmstadt Museum, 1885 catalogue, No. 419; it has been there at least since 1820.

272. **ABIGAIL STEPHENS** (1634-1706), second wife of Sir Edward Harley, Bart.—She stands, seen in full face, behind a stone balustrade sculptured in relief with childish figures. She leans with her outstretched left hand and her right elbow on the balustrade, over which is thrown a Persian carpet. In her right hand she holds a large drapery which falls over her left shoulder and right arm. There are pearls in her hair and at her throat. On the balustrade to the right is a basket of flowers. To the left, at the lady's side, hangs a dark curtain. In the background to the right is a marble figure on a pedestal. Near it is a peacock.

Signed in full, and dated 1662; canvas, 21½ inches by 18 inches.

In the Esterhazy collection, Vienna.
In the Budapest Museum, 1906 catalogue, No. 471 (old No. 244).

**Stuart.** *See* Anne (169); Gloucester (203); Mary (285*a*-298*g*); York (311).

273. **Don Antonio Lopes Suasso** (died 1685), Baron d'Avernes Le Gras.

50 inches by 40 inches.

Exhibited at Amsterdam, 1867, No. 144.
In the collection of A. P. Lopes Suasso, 1867.

**Diana Temple.** *See* Lady Gifford (202).

274. **SIR WILLIAM TEMPLE** (1628-1699), the eminent statesman.—He sits, leaning on his left arm.

Signed, and dated 1675 ; canvas, a small picture.

In the collection of Sir W. Temple, Moor Park.
In the collection of Lord Palmerston, Broadlands.
In the collection of A. E. M. Ashley, Broadlands.

275. **DOROTHY OSBORNE** (1627-1695), wife of Sir William Temple.

Canvas, a small picture.

In the collection of Sir W. Temple, Moor Park.
In the collection of Lord Palmerston, Broadlands.
In the collection of A. E. M. Ashley, Broadlands.

276. **Sir William Temple with his Wife and Infant Son.**
45 inches by 62 inches.

*Sale.*—London, December 21, 1901, No. 140.

**Cornelia van der Togt,** wife of Caspar van Royen. [*See* 262.]

277. **CORNELIS TROMP** (1629-1691), Lieutenant Admiral of Holland and West Friesland.—Three-quarter length, almost in full face. He is in armour. In his right hand, which hangs down, is his baton of command. His left hand rests on his helmet, placed on a table covered with a Persian carpet. In the right background is a curtain of gold brocade.

Signed in full on the helmet, and dated 1676 ; canvas, 18½ inches by 15½ inches.

*See* Moes, *Iconographia Batava*, No. 8086, 9.

In the collection of Cornelis Tromp, the sitter ; mentioned in the inventory of his goods, 1692 ; see *Oud Holland*, 1901, p. 74.

In the collection of A. R. P. van Kinschot, The Hague.

278. **MARGARETHA MAERTENSDR. TROMP** (1655-1711), wife of Caspar van Kinschot.—Three-quarter length ; almost in full face, with the head inclined to the left. With her right hand she grasps her red wrap which is embroidered with gold. She wears a white silk dress, with pearls in her ears and at her throat. In the right background is a landscape under evening light.

Signed in full, and dated 1669 ; panel, 18 inches by 15½ inches.

*See* Moes, *Iconographia Batava*, No. 8092.

In the collection of A. R. P. van Kinschot, The Hague.

279. **DIRCK TULP** (1624-1682).—He stands, leaning his right arm on a block of marble sculptured in relief with a cavalry skirmish. He wears a brown coat with a lace cravat and a long fair wig. At the back are a Persian hanging and a view of a pack with a statue of one of the Dioscuri, Castor and Pollux.

Signed in full, and dated 1677 ; canvas, 23 inches by 19½ inches.

*See* Moes, *Iconographia Batava*, No. 8110, 3.

In the collection of Six van Vromade, 's Graveland, near Hilversum.

280. **CATHARINA RESTEAU** (1643-1707), second wife of Dirck Tulp.—She wears a white silk gown and a wrap interwoven with gold. She sits, leaning her left arm on the basin of a fountain. The water pours out from a dolphin held by a Cupid. At the back is a landscape.

Signed in full, and dated 1677 ; canvas, 23 inches by 19½ inches.

*See* Moes, *Iconographia Batava*, No. 6364.

In the collection of Six van Vromade, 's Graveland, near Hilversum.

280*a*. **Hieronymus van Uffelen,** lord of Roscharr.

*See* Moes, *Iconographia Batava*, No. 8164.

In the collection of the late Otto Wesendonck, Berlin.

280*b*. **Willem van de Velde** (1633-1707), the sea-painter.—In black with white cuffs and collar, holding a sketch.

41 inches by 35½ inches.

*Sale*.—London, May 14, 1906.

**Villiers.** *See* Duchess of Cleveland (192-193); Mary Bayning (174).

**Eleonora Vlooswijck,** born **Burgh.** [*See* 182.]

280*c*. **Sir Horace Walpole** (1678-1757).—As a boy with a gun and a dog.

Oval.

*Sale*.—London, April 3, 1901, No. 31.

281. **Abraham de Wicquefort** (1606-1682), historian.

Dated 1670.

*See* Moes, *Iconographia Batava*, No. 9037.

In the collection of the dowager Madame Van Reenen-Rendorp, Bergen.

282. **Paulus Wiertz** (died 1676), field-marshal.

*Sales*.—Haarlem, April 12, 1740, No. 6.
Fr. Decker, Haarlem, August 29, 1752, No. 36.
J. Enschedé, Haarlem, May 30, 1786, No. 90.

283. **WILLIAM III.** (1650-1702), Prince of Orange-Nassau, later King of England.—Full length. He stands, with his head inclined to the right, in a landscape. His left hand rests on his hip; his right hand grasps his baton. He wears black armour over a yellow coat. On a rock to the right lie his helmet and orange-brown cloak. In the left background is a cavalry skirmish. Pendant to the replica mentioned under 297.

Signed in full to the left at foot ; canvas, 32 inches by 25 inches.

A copy—on canvas, 31½ inches by 25 inches—is in the Rijksmuseum, 1911 catalogue, No. 1734 ; it is perhaps by Johan van Huchtenburgh.

*See* Moes, *Iconographia Batava*, No. 9096, 36.

Exhibited in the Orange Exhibition, 1898, No. 503, as a Constantijn Netscher.

In the collection of A. van der Hoop, Amsterdam ; bequeathed to the city in 1854, and lent to the Rijksmuseum in 1885.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1732.

284. **William III. of Orange.**

In the Van Schuylenburch collection, formerly at The Hague—noted by A. Bredius.

285. **WILLIAM III. OF ORANGE.**—Standing, in armour. A fourth of life size. [Pendant to 285*a*.]

*See* Moes, *Iconographia Batava*, No. 9096, 39.
In the collection of Archibald Stirling of Keir, Perthshire.

285*a*. **MARY STUART** (1662-1694), wife of William III., and Queen of England.—A fourth of life size. [Pendant to 285.]

*See* Moes, *Iconographia Batava*, No. 4805, 7.
In the collection of Archibald Stirling of Keir, Perthshire.

286. **WILLIAM III. OF ORANGE.**—Full length. A late work.

Canvas, 19 inches by 16 inches.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 181 ; it was there in 1854 (Waagen, ii. 8).

287. **WILLIAM III. OF ORANGE.**—On horseback. He is in black and gold armour, with a large brown wig, and a three-cornered hat with a clasp. He holds his baton in his outstretched right hand. He rides a chestnut-brown horse with a white mane and a white patch, towards the left. The spurs and saddle-fittings are gilt.

Canvas, 48 inches by 36 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 227.

In the collection of the Earl of Radnor, Longford Castle, 1909 catalogue, No. 183 ; it has been there since 1773.

288. **William III. of Orange.**

*See* Moes, *Iconographia Batava*, No. 9096, 38.
In the collection at Schloss Schönhausen, near Berlin.

289. **WILLIAM III. OF ORANGE.**—Full length, standing, in armour ; half life size. His right hand holds a baton ; his left hand rests on his helmet. In the background is a skirmish. Very characteristic and carefully painted.

According to an inscription on the back, the picture was sent to Princess Mary, and was afterwards sent back to Holland as a present for the head of the Hope family.

In the collection of the Earl of Normanton, Somerley, near Ringwood ; it was there in 1857 (Waagen, Suppl. 372).

290. **WILLIAM III. OF ORANGE.**—A small full length, turned to the right, in black armour. With the baton in his right hand he points to the left. His helmet is placed to the left on a table covered with a Persian carpet. At the back are a brown curtain and a wall, with a view of a landscape to the right.

Signed in full, and dated 1674 ; canvas, 32 inches by 25½ inches.

*See* Moes, *Iconographia Batava*, No. 9096, 35.

Exhibited in the Stuart Exhibition at the New Gallery, London, 1889, No. 150.

In the collection of the Duke of Portland, Welbeck Abbey, 1894 catalogue, No. 179—wrongly attributed to Constantijn Netscher; it was there in 1857 (Waagen, Suppl. 512).

291. **William III. of Orange.**—Head and shoulders, in armour. A miniature. [Pendant to 292.]

Copper, 3 inches by 2½ inches.

In the collection of William Bentinck, Earl of Portland.

In the collection of the Duke of Portland, Welbeck Abbey, No. X. 9—according to a note by the librarian at Welbeck.

292. **Mary Stuart,** wife of William III., and Queen of England.—Almost in full face. A miniature. [Pendant to 291.]

Copper, 3 inches by 2 inches.

In the collection of William Bentinck, Earl of Portland.

In the collection of the Duke of Portland, Welbeck Abbey, No. X. 10—according to a note by the librarian at Welbeck.

292*a*. **William III. of Orange.**

*See* Moes, *Iconographia Batava*, No. 9096, 28.

In the collection of William III., 1672 (Houbraken, iii. 37).

292*b*. **William III. of Orange.**

*See* Moes, *Iconographia Batava*, No. 9096, 40.

In the collection of Amalia von Solms; mentioned in the inventory of her goods, 1675, No. 109 (valued at 350 florins, and allotted to the Electoral Prince of Brandenburg, son of her daughter Luise Henriette).

292*c*. **William III. of Orange.**—In full armour.

In the collection of Albertina Agnes von Nassau-Dietz; mentioned in the inventory of 1681, No. 89.

292*d*. **William III. of Orange.**

*Sale*.—Amsterdam, June 18, 1704, No. 44.

292*e*. **William III. of Orange.**—[Pendant to 292*f*.]

*See* Moes, *Iconographia Batava*, No. 9096, 40.

In the collection of Henriette Catharina von Anhalt; mentioned in the inventory of her goods, 1708, No. 22 (valued at 50 thaler, and allotted to Elisabeth Albertina von Sachsen-Barby).

292*f*. **Mary Stuart,** wife of William III., and Queen of England.—[Pendant to 292*e*.]

*See* Moes, *Iconographia Batava*, No. 4805, 8.

In the collection of Henriette Catharina von Anhalt; mentioned in the inventory of her goods, 1708, No. 23 (valued at 50 thaler, and allotted to Elisabeth Albertina von Sachsen-Barby).

292*g*. **William III. of Orange.**

*Sale*.—Amsterdam, June 27, 1752, No. 22.

292*h*. **William III. of Orange.**—With accessories. Good and carefully painted.

31 inches by 25 inches.

*Sale.*—Rotterdam, June 28, 1756 (Terw. 150), No. 40 (58 florins).

292*i*. **William III. of Orange.**—Three-quarter length. With many accessories. A good picture. [Sold with a portrait of Queen Anne, No. 169*a*.]

*Sale.*—M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 77 (16 florins 10, with No. 78 of the sale, De Jong).

292*k*. **William III. of Orange.**—[Pendant to 292*l*.]

About 31 inches by 27 inches.

In the collection of William V., at the Castle of Loo; in the 1763 inventory, No. 67.

292*l*. **Mary Stuart,** wife of William III., and Queen of England.—[Pendant to 292*k*.]

About 31 inches by 27 inches.

In the collection of William V., at the Castle of Loo; in the 1763 inventory, No. 68.

292*m*. **William III. of Orange.**—In armour.

*Sale.*—J. Graham and others, The Hague, July 24, 1775, No. 66.

292*n*. **William III. of Orange.**

*Sale.*—J. Graham and others, The Hague, July 24, 1775, No. 126.

292*o*. **William III. of Orange.**—In the full dress of the Order of the Garter.

Canvas, 14 inches by 12 inches.

*Sale.*—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 167 (20 francs).

293. **William III. of Orange.**—Seen in full face.

Oval copper, 5 inches by 4 inches.

*See* Moes, *Iconographia Batava*, No. 9096, 41.

*Sales.*—J. H. van Heemskerk, The Hague, March 29, 1770, No. 86 (16 florins, C. van Heemskerk).

C. van Heemskerk, The Hague, November 18, 1783, No. 12 (4 florins 6).

293*a*. **William III. of Orange.**—Full length; in armour.

In the Royal Palace at Berlin, 1786—mentioned by Nicolai, *Beschreibung von Berlin*, ii. 872.

293*b*. **William III. of Orange.**

Canvas, 33½ inches by 26½ inches.

*Sale.*—P. van Bleyswijk and others, The Hague, September 27, 1791, No. 208 (6 florins 15, Brakel).

293*c*. **William III. of Orange.**—Full length. A good picture. [Pendant to 293*d*.]

Canvas, 32 inches by 24 inches.

*See* Moes, *Iconographia Batava*, No. 9096, 42.

*Sale*.—The widow of J. P. de Monté, Rotterdam, July 4, 1825, No. 122 (199 florins, with pendant, Netscher).

293*d*. **Mary Stuart,** wife of William III., and Queen of England.—Full length. A very good picture. [Pendant to 293*c*.]

Canvas, 32 inches by 24 inches.

*Sale*.—The widow of J. P. de Monté, Rotterdam, July 4, 1825, No. 123 (199 florins, with pendant, Netscher).

294. **William III. of Orange.**—He stands, clad in armour, beside a rock, holding his marshal's baton. In the background is a battle. [Pendant to 294*a*.]

Canvas, 32½ inches by 25½ inches.

*See* Moes, *Iconographia Batava*, No. 9096, 43.

*Sale*.—J. F. Sigault, Amsterdam, December 3, 1833, No. 139.

294*a*. **Mary Stuart,** wife of William III., and Queen of England.—She wears royal robes, and sits in a garden beside a fountain, on the edge of which is a cockatoo. A good and carefully painted picture. [Pendant to 294.]

Canvas, 32½ inches by 25½ inches.

*Sale*.—J. F. Sigault, Amsterdam, December 3, 1833, No. 139.

294*b*. **William III. of Orange.**—[Pendant to 294*c*.]

Canvas, 16 inches by 13 inches.

*See* Moes, *Iconographia Batava*, No. 9096, 44.

*Sale*.—T. A. van Iddekinge, Amsterdam, April 25, 1838, No. 20 (51 florins, with pendant, Endhoven).

294*c*. **Mary Stuart,** wife of William III., and Queen of England.—[Pendant to 294*b*.]

Canvas, 16 inches by 13 inches.

*Sale*.—T. A. van Iddekinge, Amsterdam, April 25, 1838, No. 20 (51 florins, with pendant, Endhoven).

294*d*. **William III. of Orange.**

*See* Moes, *Iconographia Batava*, No. 9096, 45.

*Sale*.—Bernal, London, March 5, 1855.

294*e*. **William III. of Orange.**—[Pendant to 294*f*.]

Canvas, 22 inches by 17½ inches.

*Sale*.—Amsterdam, May 9, 1876, No. 70.

294*f*. **Mary Stuart,** wife of William III., and Queen of England.—[Pendant to 294*e*.]

Canvas, 22 inches by 17½ inches.

*Sale*.—Amsterdam, May 9, 1876, No. 70.

294*g*. **William III. of Orange.**—Three-quarter length. With a large wig. [Pendant to 294*h*.]

21½ inches by 19 inches.

*Sale.*—Sir John Pender, London, May 29, 1897, No. 427.

294*h*. **Mary Stuart,** wife of William III., and Queen of England. —Three-quarter length. She offers sugar to a white parrot. [Pendant to 294*g*.]

21½ inches by 19 inches.

*Sale.*—Sir John Pender, London, May 29, 1897, No. 428.

294*i*. **William III. of Orange.**

*See* Moes, *Iconographia Batava*, No. 9096, 46.

*Sale.*—Van den Bogaerde of Heeswijk, 's Hertogenbosch, June 19, 1900.

294*j*. **William III. of Orange.**—In armour.

18 inches by 14½ inches.

*Sale.*—London, May 19, 1904, No. 6.

294*k*. **William III. of Orange.**—In armour, holding his baton. [Pendant to 294*l*.]

21 inches by 17 inches.

*Sale.*—Lady Currie and others, London, June 30, 1906, No. 41.

294*l*. **Mary Stuart,** wife of William III., and Queen of England.—[Pendant to 294*k*.]

21 inches by 17 inches.

*Sale.*—Lady Currie and others, London, June 30, 1906, No. 41.

295. **Mary Stuart,** wife of William III., and Queen or England.—Seated, facing the spectator.

Canvas, 15½ inches by 13 inches.

*See* Moes, *Iconographia Batava*, No. 4805, 6.

Bought in February 1880 for the National Portrait Gallery.

In the National Portrait Gallery, London, 1903 catalogue, No. 606—catalogued as by Theodor or Constantijn Netscher. [The 1896 catalogue attributed it to Caspar Netscher.—*Translator*.]

296. **MARY STUART (?),** wife of William III., and Queen of England.—Three-quarter length. She is seated to the left at a stone balustrade, on which she rests her right arm ; her left hand is at her bosom. She wears a white dress embroidered with gold over a light chemisette with large puffed sleeves, and a red mantle trimmed with ermine and fastened at the bosom with a jewelled chain. She has pearls in her hair, in her ears, and at her throat. Her hair is dressed very high, with curls falling on her shoulders. In the background to the left are bushes, with the lower part of a statue on a pedestal ; to the right is a curtain of gold brocade, with a view of a landscape in evening light.

Signed in full, and dated 1680 ; canvas, 18 inches by 15 inches.

A replica with variations, with a different head, is in the Colonna collection, Rome, as "Maria Mancini" (233). Another replica—called "Queen Henrietta" —was in a sale at Munich, October 12, 1909, No. 38.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 86; and at the New Gallery, London, 1901, No. 137.

In the collection of the Earl of Radnor, Longford Castle, 1909 catalogue, No. 100; it was there before 1820.

297. **MARY STUART**, wife of William III., and Queen of England. Sm. 75, and Suppl. 15.—Full length, in a three-quarter view to the left. She is seated in a garden, wearing an orange satin gown cut low at the neck. With her right hand she holds to her bosom her blue cloak trimmed with ermine; her left hand, which hangs down, holds up the hem of the cloak. Her curly hair is parted in the middle and falls on her neck. She wears a pearl necklace. In the background to the right are a blue curtain embroidered with gold, a column, and a colossal marble vase adorned with reliefs. To the left at the lady's feet is a flowering plant in a pot. Beside her to the left is a fountain with a marble group of Venus with Cupid bestriding a dolphin. On the edge of the basin a parrot is perched. In the left background, between trees and roses in bloom, a marble group of Hercules and Cacus is relieved against the blue sky.

Signed in full, and dated 1683; panel on canvas, 32 inches by 25½ inches.

A replica, the pendant to 283 (Rijksmuseum), is in the Rijksmuseum, Amsterdam, Van der Hoop bequest, 1911 catalogue, No. 1733.

Another replica is in the Potocka collection, Wilanowa, near Warsaw, as a portrait of "Marie Cazimire de Lagrange d'Arquienne, wife of John Sobiesky III.," according to the St. Petersburg catalogue of 1901.

*See* Moes, *Iconographia Batava*, No. 4805, 10.

Engraved by Houbraken.

In the possession of W. Lormier, 1752 (Hoet, ii. 433); who had acquired it from the estate of Van Th—— (for 470 florins), according to his store-room catalogue of December 1754, No. 196.

*Sale.*—W. Lormier, The Hague, July 4, 1763, No. 193 (310 florins).

Acquired by the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 882; it was there in 1842 (Sm., who described it as a "Portrait of a Lady" and valued it at £105).

298. **Mary Stuart**, wife of William III., and Queen of England.

In the collection of Albertina Agnes of Orange-Nassau, Leeuwaarden; in the 1681 inventory, No. 88.

298*a*. **Mary Stuart**, wife of William III., as Princess of Orange.

In the collection of Henriette Catharina von Anhalt; mentioned in the inventory of her goods, 1708, No. 8 (valued at 50 thaler, and allotted to Maria Eleanora von Radzivil).

298*b*. **Mary Stuart**, wife of William III., and Queen of England. 15½ inches by 13½ inches.

*See* Moes, *Iconographia Batava*, No. 4805, 9.

In the collection of Nicolaas van Breemen, The Hague, 1752 (Hoet, ii. 488); not mentioned in the sale-catalogue.

298*c*. **Mary Stuart,** wife of William III., and Queen of England.—Without hands.

Oval, 2½ inches by 1½ inches.

*Sale.*—G. Hoet, The Hague, August 25, 1760 (Terw. 231), No. 139 (5 florins 5, Van Brakel).

298*d*. **Mary Stuart,** wife of William III., and Queen of England.

Panel, 9 inches by 7½ inches.

*Sale.*—(Supplementary) Amsterdam, February 12, 1850, No. 255.

298*e*. **Mary Stuart,** wife of William III., and Queen of England.

*See* Moes, *Iconographia Batava*, No. 4805, 11.
*Sale.*—London, March 5, 1855.

298*f*. **Mary Stuart,** wife of William III., and Queen of England.

41 inches by 33 inches.

*Sale.*—Sir H. Bedingfield, Bart., and others, London, May 31, 1902, No. 93.

298*g*. **Mary Stuart,** wife of William III., and Queen of England.—In a red and blue dress.

28 inches by 22 inches.

*Sale.*—Sir George Elliot and others, London, July 8, 1905, No. 81.

299. **Willem Frederik, Count von Nassau-Dietz** (1613-1664), Stadtholder of Friesland.—The attribution is uncertain.

*See* Moes, *Iconographia Batava*, No. 9100, 6.
In the collection of H. J. S. M. van Wageningen, Arnhem.

300. **Albertina Agnes of Orange-Nassau** (1634-1697), wife of Willem Frederik, Count von Nassau-Dietz.—Full length; a small seated figure.

In the collection of Hendrik Casimir II. of Nassau, Stadtholder of Friesland, and of his wife Henriette Amalia von Anhalt-Dessau; mentioned in the inventories of 1688 and 1694, No. 16.

301. **Lambert Witsen** (1638-1697), Colonel of the Town Militia at Amsterdam.—In armour. A burning house at the back.

Signed in full, and dated 1679; canvas.

*See* Moes, *Iconographia Batava*, No. 9166.
Exhibited at Amsterdam, 1858, No. 1794, and at the Marine Exhibition, The Hague, 1900, No. 1576—under the wrong title of "Portrait of Gillis (*sic*) de Wildt."
In the collection of F. de Wildt, Amsterdam.
In the Backer-De Wildt collection, Amsterdam.
In the collection of A. J. Blaauw, Spanderswoud; an old family heirloom.

302. **Sara Nuyts** (1645-1723), wife of Lambert Witsen.—In a low dress, with a pearl necklace. The lady is identified through her speaking likeness to Sara Nuyts, as portrayed by J. de Baen in a group of the guardians of the Amsterdam Workhouse [dated 1684] in the Rijksmuseum, Amsterdam.

Canvas.

In the collection of A. J. Blaauw, Spanderswoud ; an old family heirloom.

302*a*. **Cornelis de Witt** (1623-1672), Burgomaster of Dordrecht.

*See* Moes, *Iconographia Batava*, No. 9173, 21.

Mentioned as unfinished among the goods left by Caspar Netscher's widow, 1694.

303. **Cornelis de Witt.** Sm. 77.—As a young man. Three-quarter view. His long hair falls on his shoulders. He is enveloped in a cloak and wears a rich lace cravat.

Engraved in mezzotint by W. Baillie.

304. **Johan de Witt.**

*See* Moes, *Iconographia Batava*, No. 9185, 33.
Exhibited at Delft, 1863.
In the Van Sypesteyn collection, The Hague.

305. **JOHAN DE WITT** (1625-1672), the statesman and Grand Pensionary.—In black with a moustache and a slight tuft on the chin. He is turned to the right and leans his right arm on a stone balustrade adorned with a relief. To the right is a column with garlands sculptured in relief. At the back is a dark green curtain with rich brownish-gold embroidery.

Canvas, 19 inches by 15 inches.

*Sales.*—(Most probably) R. Pott and others, Rotterdam, October 11, 1855, No. 49.
(Most probably) Count von Brabeck, Count von Stolberg of Söder, Hanover, October 31, 1859, No. 184.
In the entailed collection of the house of Brunswick-Lüneburg.
In the Guelph Museum, 1863 ; transferred to the Provincial Museum.
In the Hanover Provincial Museum, 1891 catalogue, No. 335.

305*a*. **Johan de Witt.**

*See* Moes, *Iconographia Batava*, No. 9185, 34.
Engraved by E. Scriven.
In the Lenoir collection, Paris.

305*b*. **Johan de Witt.**

*See* Moes, *Iconographia Batava*, No. 9185, 35.
*Sale.*—The widow of Jean de la Coste, The Hague, April 20, 1728 (Hoet, ii. 383), No. 29 (82 florins).

305*c*. **Johan de Witt.**—[Pendant to 305*d*.]
Panel, 19½ inches by 14 inches.

*See* Moes, *Iconographia Batava*, No. 9185, 36.
*Sale.*—Jer. de Bosch, Amsterdam, April 6, 1812, No. 15.

305*d*. **Wendela Bicker** (1638-1668), wife of Johan de Witt.—[Pendant to 305*c*.]
Panel, 19½ inches by 14 inches.

*See* Moes, *Iconographia Batava*, No. 657, 3.
*Sale.*—Jer. de Bosch, Amsterdam, April 6, 1812, No. 15.

305*e*. **Johan de Witt.**
Canvas, 25½ inches by 20½ inches.

*Sale.*—Jer. de Bosch, Amsterdam, April 6, 1812, No. 14.

305*f*. **Johann de Witt.**—Life size. [Pendant to 305*g*.]
Canvas, 52 inches by 40½ inches.

*Sale.*—Amsterdam, April 30, 1821, No. 321 (150 florins, with pendant, Brondgeest).

305*g*. **Wendela Bicker,** wife of Johan de Witt.—[Pendant to 305*f*.]
Canvas, 52 inches by 40½ inches.

*Sale.*—Amsterdam, April 30, 1821, No. 321 (150 florins, with pendant, Brondgeest).

305*h*. **Johan de Witt.**—In black, before a curtain.
Canvas, 19½ inches by 15 inches.

*Sale.*—H. C. Du Bois and others, Amsterdam, November 27, 1906, No. 140 (170 florins).

306. **Johan de Witt.** Sm. 76.—His fine oval face with Roman nose is seen almost in full. His thick bushy hair falls on his shoulders. He wears a figured robe, with a plain flat white collar and tassels. One hand is in front ; the other is on a stone pedestal at his side.

Engraved by Houbraken and by H. Bary.

307. **Johan de Witt with the Duke of Luxemburg** (1628-1695).—It is highly improbable that the Dutch statesman and the French general would have been painted together. [*See* 39.]

*See* Moes, *Iconographia Batava*, No. 9185, 37.

308. **HELENA CATHARINA DE WITTE** (1661-1695), wife of Iman Mogge.—Three-quarter length ; seated to the left, with the head inclined to the right. Her right hand is on the low-cut bosom of her gown ; her left hand is outstretched, pointing to the front. She wears a figured gown and a large drapery falling over her left arm. Her broad white sleeves leave the forearm bare. Her curls fall on her shoulders. She has pearls in her ears and at her throat. In the background to the left is a park in evening light ; to the right is a wall.

Signed in full, and dated 1678 ; canvas, 19½ inches by 16 inches.

*See* Moes, *Iconographia Batava*, No. 9202.
Bequeathed by J. S. H. van de Poll to the Rijksmuseum in 1880.
In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1728.

309. **JANE WROTH,** wife from 1681 of Willem Hendrik, Count of Nassau-Zuylestein (1649-1709), later Earl of Rochford. Sm. Suppl. 36.—At the age of about twenty-eight. She sits in a landscape, leaning her head on her right hand, with her elbow on a pedestal. A little dog lies on her lap. She wears a brown silk gown, with full white muslin sleeves. Her dark brown hair falls in curls on her shoulders.

Canvas, 20½ inches by 17½ inches.

In the collection of Sir Philip Sidney, Bart., Penshurst, 1842 (Sm.).
In the collection of Lord de l'Isle and Dudley, Penshurst.

310. **Ferdinand Wilhelmus, Duke of Württemberg** (1659-1701), General in the Danish, and later in the Dutch, service.

*Sale.*—C. B. Doll van Ourijk, Dordrecht, September 10, 1777, No. 25 (6 florins, Van Leen).

311. **James Stuart, Duke of York** (1633-1701), afterwards King James II. of England.—Half-length, turned to the left.
Canvas, 21 inches by 18 inches.

In the collection of the Duke of Roxburgh.
*Sale.*—H. Doetsch, London, June 22, 1895, No. 368.

312. **PORTRAIT OF A WELL-DRESSED GENTLEMAN.**—Three-quarter length; standing, turned three-quarters right. His right hand is on a dog's head, and his left hand is in the breast of his ample robe. His luxuriant hair falls on his shoulders. On a table behind to the left lie some papers and a sword; above the table hangs a curtain. At the back to the right is a view of a park with a marble statue.

Signed in full on the right beside the figure, and dated 1680; canvas, 19 inches by 15½ inches.

In the collection of the Elector Erthal, from whose estate the picture passed in 1802 to the Bavarian Crown.
In the collection in the Palace at Aschaffenburg, No. 232.

313. **Portrait of a Gentleman of the time of Louis XIV.**—He wears a robe with lace cuffs, and a large wig. It is ascribed by Waagen and by the catalogue to Constantijn Netscher; but it is more closely related to Caspar Netscher.
Panel, 14 inches by 10½ inches.

In the Sauvan collection (? Ph. Sauvan, 1698-1792).
In the Avignon Museum, 1880 catalogue, No. 412.

314. **PORTRAIT OF A GENTLEMAN.**—Three-quarter length. A gentleman with a long wig, dressed in a blue robe embroidered with gold, sits on a verandah in front of a dark green curtain. His left hand rests lightly on his hip. With his right hand he points to a stone figure of Themis. At the back is a view of a park under a cloudy evening sky. [Pendant to 364.]
Signed in full, and dated 1679; canvas, 21 inches by 17½ inches.

In the Reichert collection, bequeathed in 1893 to the museum.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 850B.

315. **PORTRAIT OF A GENTLEMAN OF RANK.**—Three-quarter length. With a large wig falling on his shoulders. He sits in a park, with his right elbow resting on a stone pedestal and his left hand on his hip. His coat is shot with yellow; the sleeves are turned up,

showing the fine white under-sleeves with lace cuffs. His right hand grasps a brown silk cloak which falls over his right arm on to his knees. On the upper part of his coat-of-arms are three birds facing right; below is a pale with three flowers.

Signed in full, and dated 1676; canvas, 18½ inches by 15 inches.

Exhibited at Berlin, 1909, No. 99.

*Sale.*—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 54 (5100 mark).

In the collection of M. Steinthal, Berlin.

316. **Portrait of a Young Man.**—A young gentleman in black with a large wig stands on a verandah, in front of a red curtain. His right hand is on his hip; his left hand holds a roll of paper. At the back is a view of a park. The attribution to C. Netscher is possible but uncertain.

Canvas, 19 inches by 15 inches.

In the possession of the Berlin dealer Henry Weustenberg, 1907 catalogue, No. 89, and 1909 catalogue, No. 17.

317. **Portrait of a Young General.**—He points to the right. To the left lie his helmet and orange sash. In the background to the right is a burning house, while to the left is a drapery.

In the collection of Otto Wesendonck, Berlin.

In the Bonn Provincial Museum; exhibited on loan from the Wesendonck family, No. 174.

318. **PORTRAIT OF A GENTLEMAN IN A PURPLE SILK DRESSING-GOWN LINED WITH YELLOW.**—Full length. He sits beside a table covered with a Persian carpet, on which he lightly rests his right arm. His left hand is on his left thigh. On the wall behind him to the left is a map of Asia. To the right is a view of a landscape.

Signed in full, and dated 1681; canvas, 21½ inches by 17½ inches.

Exhibited at Bremen, 1904, No. 281.

In the collection of Heinrich Wolde, Bremen.

319. **Portrait of a Gentleman with Long Thick Hair.**—Standing, seen almost in full face. He holds his right hand in front; his left hand rests on a stone pedestal at his side. He wears a brown figured coat trimmed with gold brocade and having full white cuffs. Round his right arm is a blue overcoat. At the back is a landscape. Above to the left is a drapery.

Signed in full, with an illegible date; canvas, 20 inches by 17½ inches.

In the collection of Julius Gans, Chicago; exhibited on loan in the Chicago Art Institute.

320. **PORTRAIT OF A NOBLEMAN.**—Half-length, in an oval. His head is turned to the right. He has a white lace cravat, and long hair or a wig. [He wears a brown coat with a brownish-yellow border; his right hand is thrust into the breast of the coat.—*Translator.*]

Panel, 16 inches by 11½ inches.

In the collection of John Graham-Gilbert of Yorkhill, Glasgow; bequeathed by his widow to the city in 1877.

In the Glasgow Art Gallery, 1911 catalogue, No. 692 (old No. 669).

321. **PORTRAIT OF A GENTLEMAN OF RANK.**—Three-quarter length, seated, turned a little to the right. His left hand is on his hip. His right hand grasps his richly figured brown robe, which is lined with yellow. His right elbow leans on a stone table supported by Cupids. In the background to the left is a green curtain, while to the right is a marble figure.

Signed in full on the edge of the table, and dated 1675; canvas, 18½ inches by 15 inches.

In the Cologne Museum, 1902 catalogue, No. 698; given in 1879 by D. Oppenheim.

322. **PORTRAIT OF A GENTLEMAN IN A RED SILK DRESS.**—Standing, turned to the left.

In the collection of C. T. D. Crews, London.

323. **PORTRAIT OF A GENTLEMAN IN A REDDISH-BROWN COAT.**—Three-quarter length, standing, turned to the right, with the right hand on the breast. He has a long white muslin cravat, and full white sleeves to his shirt. On the left a red curtain is looped up. Through a window on the right is a view of a garden with large flower-pots and trees.

Signed on the window-sill, and dated 1680; panel, 14½ inches by 10½ inches.

*Sale.*—Sir Thomas Baring, London, June 3, 1848, No. 78 (£6 : 6s.).

In the collection of Sir Francis T. Baring, London.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 79.

324. **Portrait of a Young Man with a Fair Wig.**—He smiles.

In the collection of the Marquis Mansi, Lucca—noted by A. Bredius.

325. **Portrait of a Gentleman.**—The attribution is possible but uncertain. [Pendant to 381.]

Canvas, 14 inches by 12 inches.

In the Lyons Museum, 1903 catalogue, No. 151; acquired in 1835.

326. **Portrait of a Young Man in a Black Velvet Doublet.**—There are small buttons on the doublet. On the right shoulder is a piece of pink drapery. He wears a lace cravat with a pink silk ribbon. He has fair hair.

Copper, 28 inches by 20 inches.

Exhibited in the Exhibition of Miniature Portraits at Rotterdam, 1910, No. 890.

In the collection of E. Warneck, Paris.

327. **PORTRAIT OF A YOUNG MAN WITH A LARGE CHESTNUT WIG.** Sm. Suppl. 14.—Half-length, standing, turned

three-quarters right. He wears a green velvet doublet with short sleeves from under which come his full white shirt-sleeves. A brown cloak hangs from his shoulders; he has a white cravat. Behind him a dark red drapery is caught up high; to the right of it are a balustrade and a garden. Called a portrait of the painter when it belonged to Comte Baudouin. [Probably pendant to 422.]

Panel, 9½ inches by 7½ inches.

In the collection of Comte Baudouin, Paris.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 887; it was there in 1842 (Sm.).

328. **PORTRAIT OF A PROTESTANT CLERGYMAN.**—At the age of fifty-six. Half-length; turned to the right, standing at a table, with his right hand on his breast. He wears a black clerical gown with velvet bands, a flat collar with two tassels, and a black cap. He has curly brown hair and a slight grey moustache. A vellum-covered book lies on the brown tablecloth. Grey background.

Signed in full, and dated 1662; canvas, 33 inches by 26½ inches.

In the collection of F. J. O. Boymans, Utrecht.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 214.

329. **Portrait of an Elderly Gentleman.**—He sits at a stone table covered with a carpet. He wears a loose robe and a large wig. At the back is some elaborate baroque architecture. In a recess to the left is a statue of Justice; to the right is a view of a park. The attribution is uncertain. According to M. Friedländer, it is the work of M. van Musscher.

Signed in full, and dated 1676; canvas, 21½ inches by 19 inches.

In the Bockholtz collection, Strassburg.

In the Strassburg Gallery, 1903 catalogue, No. 129.

330. **PORTRAIT OF A GENTLEMAN.**—Probably a physician. His left hand rests on a skull.

Canvas, 21½ inches by 16 inches.

Bought from a Dutch dealer about the year 1893.

In the collection of Dr. M. Strauss, Vienna.

331. **PORTRAIT OF A YOUNG MAN.**—Said to be an English prince. He has long brown curls, and wears a red coat with a white lace collar.

Panel, or canvas on panel, 18 inches by 14½ inches.

In the collection at the Gotisches Haus, Wörlitz, 1883 catalogue, No. 1309.

331*a*. **Portrait of a Frenchman in Armour.**—Holding a baton.

In the collection of Marguerite Godin, widow of Caspar Netscher; mentioned in the inventory of her goods, 1694, No. 170—see *Oud Holland*, v. 272.

331*b*. **Portrait of a Youth with Fruit.**

In the collection of Adriaen Pauw; in the inventory of his goods, 1722 (valued at 300 florins). Noted by A. Bredius.

331*c*. **Portrait of a General in Armour.**
18½ inches by 15½ inches.

*Sales.*—Quiryn van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 234), No. 144 (21 florins).
R. Pickfatt, Rotterdam, April 12, 1736 (Hoet, i. 469), No. 47 (28 florins).

331*d*. **Portrait of a Man.**—Very good.
19½ inches by 16 inches.

*Sale.*—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 133), No. 50 (20 florins).

331*e*. **Portrait of a Gentleman.**—He leans his arm on a red velvet cushion.
12 inches by 9½ inches.

*Sale.*—Jaques de Roore, The Hague, September 4, 1747 (Hoet, ii. 207), No. 95 (48 florins, Van Spangen).

331*f*. **Head of a Man.**—Life size. Specially good.

*Sale.*—M. Terwesten, The Hague, September 20, 1757, No. 43.

331*g*. **Portrait of a Gentleman.**
Circular, 2½ inches in diameter.

*Sale.*—Gerard Hoet, The Hague, August 25, 1760 (Terw. 231), No. 140 (5 florins 10, De Puyt).

332. **Portrait of a Gentleman.**—Very good. According to a MS. note by J. van der Marck, it was the work of Constantijn Netscher. [Pendant to 398*g*.]
Oval.

*Sale.*—Amsterdam, November 25, 1761, No. 42 (9 florins 10, with pendant, Van den Berg).

332*a*. **Portrait of a Gentleman.**—Three-quarter length. [Possibly identical with 333*b*. Pendant to 402*a*.]
19 inches by 15½ inches.

*Sale.*—Van Zaanen, The Hague, November 16, 1767 (Terw. 655), No. 60 (15 florins 10, with pendant, L. de Moni).

332*b*. **Portrait of an Ecclesiastic.**—Three-quarter length, standing, with both hands visible. Finely rendered.
Copper, 7 inches by 5½ inches.

*Sale.*—Amsterdam, March 6, 1769, No. 164.

332*c*. **Portrait of an Officer.**—He leans his right hand on a helmet upon a table. A very fine picture. [Pendant to 403*a*.]
Canvas, 8½ inches by 7 inches.

*Sale.*—F. I. de Dufresne, Amsterdam, August 22, 1770, No. 245.

332*d*. **Portrait of a Gentleman.**—Very well painted. [Pendant to 403*c*.]

Oval canvas, 13½ inches by 11 inches.

*Sale.*—Hendrik Verschuuring, The Hague, September 17, 1770, No. 118.

332*e*. **Portrait of a Gentleman in a Handsome Robe.**—He leans on a table with a rich cover. The room is furnished in a princely manner, with a superb vista. Not genuine, according to J. van der Marck.

Canvas, 27½ inches by 24½ inches.

*Sales.*—(Probably) J. G. Cramer, Amsterdam, November 13, 1769, No. 66 (9 florins, Cok).

J. M. Cok, Amsterdam, December 16, 1771, No. 148 (6 florins 5, Benvuzi).

332*f*. **Portrait of a Gentleman.**—He is seated, leaning his arm on a table with a cover. His other hand is in the breast of his coat. Very finely rendered.

Canvas, 21½ inches by 17 inches.

*Sale.*—The Hague, May 25, 1772, No. 75.

332*g*. **Portrait of a Gentleman of Rank.**—Three-quarter length. His right hand rests on his hat. His left hand is at his side. Very finely rendered.

Canvas, 19½ inches by 16 inches.

*Sale.*—P. de la Court van der Voort and others, Amsterdam, August 26 1772, No. 80 (4 florins, P. de la Court).

332*h*. **Portrait of a Gentleman.**—Very good.

Oval canvas, 9 inches by 6½ inches.

*Sale.*—Amsterdam, April 27, 1774, No. 121.

333. **Portrait of a General in Armour and a Buff Coat.**—He has a white sash round his body. He stands, holding a baton. Specially well and carefully painted.

Copper, 8½ inches by 6½ inches.

*Sale.*—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 181 (5 florins 5, Fouquet).

333*a*. **Portrait of a Gentleman of Rank.**—In a rich dress. He stands, leaning with his left hand on a chair. Loose in style.

Canvas, 19½ inches by 15½ inches.

*Sale.*—P. Locquet, Amsterdam, September 22, 1783, No. 264 (6 florins).

333*b*. **Portrait of a Gentleman in a Rich Dress.**—Three-quarter length. With many accessories. An excellent picture. [Possibly identical with 332*a*. Pendant to 411.]

Panel, 18½ inches by 15½ inches.

*Sale.*—I. de Moni, Leyden, April 17, 1784, No. 11 (10 florins 5, with pendant, Braam Helsdingen).

333*c*. **Portrait of a Comely Young Man.**—Half-length. With curly hair. His hand is at his breast. He wears a broad pleated cravat with a black ribbon. Very pleasing in style.

Oval copper, 6 inches by 5 inches.

*Sale.*—Amsterdam, August 10, 1785, No. 236* (5 florins, Wubbels).

333*d*. **Portrait of a Young and Serious Gentleman of Rank.**—He rests his right hand at his side. He wears a loose brownish coat with a white collar, and has a dark grey drapery round his waist. His head is bare. Very skilfully painted.

6 inches by 5 inches.

*Sale.*—Amsterdam, August 10, 1785, No. 237 (3 florins, Wubbels).

333*e*. **Portrait of a Young Man.**—A good picture, well rendered.

Canvas, 10½ inches by 9½ inches.

*Sale.*—J. Copius, The Hague, March 21, 1786, No. 25 (2 florins 2).

334. **Portrait of an Elderly Colonel.**—Half-length. In armour with a silk drapery or cloak. He sits at a table on which his gold-hilted sword lies near his helmet. He rests his right hand on the helmet, and his left hand on his knee. Excellently drawn and very finely rendered.

Canvas, 21½ inches by 17½ inches.

*Sale.*—J. F. Motte, Amsterdam, August 20, 1794, No. 82 (15 florins 10).

334*a*. **Portrait of a Gentleman.**—Life size; with both hands. Very natural. [Pendant to 412*c*.]

Canvas.

*Sale.*—The dowager Madame Suasso, The Hague, April 24, 1800, No. 51 (30 florins, Ozorio).

334*b*. **Portrait of a Gentleman in an Elegant Dress.**—Skilfully painted.

19½ inches by 25 inches.

*Sale.*—J. Lauwers and others, Amsterdam, December 13, 1802, No. 127.

334*c*. **Portrait of a Gentleman in a Full Wig.**—One hand is at his breast; the other rests on a book.

Canvas, 18 inches by 15 inches.

*Sale.*—J. B. Guyot, Paris, March 8, 1809, No. 171.

334*d*. **Portrait of an Officer.**—Standing, with his baton in his right hand. In the background is a cavalry skirmish. Masterly in treatment.

*Sales.*—Amsterdam, October 6, 1801, No. 48 (5 florins, Theijs).
Amsterdam, October 6, 1809, No. 48.

334*e*. **Portrait of a Young Gentleman in Spanish Dress.**—In a courtyard in front of a pillared hall. Landscape background.

Canvas, 15½ inches by 12½ inches.

*Sale.*—F. J. O. Boymans, Utrecht, August 31, 1811, No. A. 62.

334*f*. **Portrait of a Gentleman.**—Three-quarter length. Extremely delicate in treatment; good colouring. [Pendant to 412*k*.]

Oval, 20 inches by 16 inches.

*Sale.*—H. Hoogers, Nymwegen, June 7, 1816, No. 77.

334*g*. **Portrait of a Youth in the Dress of a Man of Rank.**—Broad in style.

Oval panel, 6½ inches by 5½ inches.

*Sale.*—J. A. Brentano, Amsterdam, May 13, 1822, No. 24 (17 florins).

334*h*. **Portrait of a Well-Dressed Gentleman.**—Very finely painted.

*Sale.*—Amsterdam, May 31, 1824, No. 1.

334*i*. **Portrait of a Gentleman in a Loose Robe.**

*Sale.*—Utrecht, June 27, 1825, No. 36 (1 florin 5).

334*j*. **Portrait of a Magistrate.**

Canvas.

*Sale.*—A. J. Petit, Malines, June 5, 1826, No. 174 (8 florins, Le Roi).

335. **Portrait of a Gentleman in a Silk Dress.**—He leans over a balustrade. Finely rendered. [Pendant to 413*i*.]

Canvas, 16 inches by 12½ inches.

*Sale.*—Amsterdam, November 20, 1826, No. 14 (33 florins, with pendant).

335*a*. **Portrait of a Well-Dressed Gentleman.**—Masterly in style.

Canvas.

*Sale.*—Amsterdam, November 2, 1829 (9 florins, Campen).

336. **Portrait of a Gentleman.**

It is uncertain whether two or more of the following were identical :—

*Sales.*—Amsterdam, June 27, 1752, No. 23 (two works).

W. van Haansbergen, The Hague, June 19, 1755, No. 72 (3 florins 16, De Moni).

Wannaar and others, Amsterdam, May 17, 1757, No. 131.

M. Terwesten, The Hague, September 20, 1757, No. 41—very good.

Amsterdam, April 12, 1759, No. 112 (6 florins, with pendant noted under 436).

Amsterdam, December 5, 1785, No. 131 (2 florins, with pendant noted under 436, Asser).

C. A. de Calonne, London, March 23, 1795, No. 36 (£18 : 18s., with the pendant, 412*a*)—*see* Buchanan, *Memoirs of Painting*, i. 230.

Amsterdam, June 20, 1810, No. 120 (5 florins).

H. D. G. de Maree and W. Horstink, Haarlem, May 12, 1817, No. 124.

Rotterdam, April 26, 1830, No. 205 (10 florins 5).

336*a*. **Portrait of a Young Man of Rank.**

Panel, 17½ inches by 13 inches.

*Sale.*—J. F. Sigault, Amsterdam, December 3, 1833, No. 138.

336*b*. **Portrait of a Gentleman.**—With good accessories. Excellent colouring. [Pendant to 415*b*.]

Canvas, 20½ inches by 17½ inches.

*Sale.*—W. J. Schellink and others, Rotterdam, April 24, 1834, No. 47 (170 florins, with pendant, Netscher).

336*c*. **Portrait of a Gentleman in a Rich Dress.**—Half-length, standing. A good and well-rendered picture. [Pendant to 415*c*.]

Canvas, 16 inches by 12 inches.

*Sale.*—J. F. Sigault and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 183 (50 florins, with pendant, Brondgeest).

336*d*. **Portrait of a Gentleman of Rank.** — Excellently painted. [Pendant to 415*e*.]

*Sale.*—J. F. Sigault and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 185 (160 florins, with pendant, Roos).

336*e*. **Portrait of a Prince.** — Excellently painted. [Pendant to 417.]

Canvas, 19½ inches by 15½ inches.

*Sale.*—P. van Romondt, Amsterdam, May 11, 1835, No. 18 (200 florins, with pendant, Chaplin).

336*f*. **Portrait of a Gentleman in a Rich Dress.**—He sits at a table with a green velvet cover.

Canvas, 20½ inches by 17 inches.

*Sale.*—Bleuland, Utrecht, May 6, 1839, No. 246 (15 florins, Laurent).

336*g*. **Portrait of a Gentleman of Rank.**—A good picture.

Canvas, 25½ inches by 21 inches.

*Sale.*—Amsterdam, September 7, 1849, No. 46 (6 florins 25, Smit).

336*h*. **Portrait of a Richly Dressed Young Man of Rank.**—With his hand on his breast.

Panel, 13 inches by 10½ inches.

*Sale.*—X. de Burtin, Brussels, November 4, 1841, No. 48 (30 francs, Hausman).

337. **Portrait of a Gentleman in an Elegant Morning Dress.**—He sits beside a stone pedestal on which he leans his arm. Excellently drawn and painted. [Pendant to 417*i*.]

Canvas, 19 inches by 16 inches.

*Sale.*—F. van Harencarspel Eckhardt and others, Amsterdam, August 15, 1842, No. 87 (280 florins, with pendant, Brondgeest).

337*a*. **Portrait of a Gentleman of Rank.** — Finely rendered. [Pendant to 418.]

Oval canvas, 18 inches by 14 inches.

*Sale.*—F. van Harencarspel Eckhardt and others, Amsterdam, August 15, 1842, No. 88 (20 florins, with pendant, Foret).

338. **Portrait of a Gentleman in a Full Wig.** Sm. Suppl. 17.—He wears a tawny yellow robe lined with blue silk, and stands resting his right hand on a table. [Pendant to 339.]

Panel, 15 inches by 13 inches.

In the Hermitage Palace, St. Petersburg, 1842 (Sm.); but not now there, nor mentioned in 1861 by Waagen.

339. **Portrait of a Gentleman.** Sm. Suppl. 18.—He wears a light brown jacket and a black cloak, and sits reclining on a table covered with a Turkey carpet. At the side is a statue. [Pendant to 338.]
Panel, 15 inches by 13 inches.

In the Hermitage Palace, St. Petersburg, 1842 (Sm.); but not now there, nor mentioned in 1861 by Waagen.

339*a*. **Portrait of an Admiral.**
Canvas.

*Sale.*—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 69.

339*b*. **Portrait of a Young Man of Rank.**—With a hound.
Canvas, 20½ inches by 17½ inches.

*Sale.*—P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 66 (20 florins, Sloos).

339*c*. **Portrait of a Gentleman of Rank.**
Oval copper, 6 inches by 5 inches.

*Sale.*—P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 118 (2 florins 50, Martens).

339*d*. **Portrait of a Gentleman.**
Canvas, 10 inches by 7½ inches.

*Sale.*—A. de Beurs Stiermans and others, Rotterdam, April 23, 1845, No. 85 (11 florins 25, Dirksen).

339*e*. **Portrait of a Gentleman of Rank.**—He wears a red silk dress, and sits at a table. A good and finely rendered picture. [Pendant to 422*g*.]
Canvas, 18 inches by 14½ inches.

*Sale.*—V. L. Vegelin van Claerbergen, Leeuwaarden, April 6, 1846, No. 67.

340. **Portrait of an Officer in Armour.**—He holds his baton in his right hand, and leans his left hand on a helmet. Powerful colouring.
Canvas, 20 inches by 16 inches.

*Sales.*—(Probably) L. de Moni, Leyden, April 13, 1772, No. 90 (40 florins, with 411, bought in).
P. L. Mortier, Amsterdam, May 6, 1846, No. 86 (22 florins 50, A. Wolff).

341. **Portrait of a Gentleman of Rank.**—Three-quarter length; life size. His long hair falls on his shoulders. He wears a black cloth costume and a black silk cloak. He leans carelessly on a broken column, with one arm at his side. At the back is a park with statues.
Canvas, about 57 inches by 38½ inches.

*Sale.*—Freiherr C. von Mergenbaum, Frankfort-on-Main, July 13, 1846, No. 74.

341*a*. **Portrait of a Gentleman.**—[Pendant to 423*a*.]

Engraved by Robert Cooper as a "Portrait of General Desborough," but even the sale-catalogue declares that this identification is wrong.

*Sale.*—Duke of Buckingham, Stowe, August 15, 1848, No. 328 (£22 : 11s., with pendant, J. and W. Dent).

341*b*. **Portrait of a Young Man in Old Dutch Dress.**—He is equipped for the chase with a bow and a great hound. Finely drawn and painted.

Panel, 16 inches by 12 inches.

*Sale.*—Daiwaille, Rotterdam, March 7, 1851, No. 51.

342. **Portrait of a Gentleman of Rank with a Fair Curly Wig.**—Seen in a three-quarter view; he looks at the spectator. He holds his sword in his left hand, and leans with the right on a table covered with a Persian carpet. He is in black with lace collar and cuffs. Good and well preserved.

Canvas, 18 inches by 13½ inches.

*Sale.*—The widow of J. H. Molkenboer, born Schenkhuizen, Amsterdam, September 6, 1853, No. 17 (105 florins, Buffa).

342*a*. **Portrait of a Gentleman of Rank.**—In a red velvet cloak. Very good and carefully painted. [Pendant to 423*g*.]

Canvas, 18½ inches by 15 inches.

*Sale.*—(Supplementary) Amsterdam, December 20, 1853, No. 124 (51 florins, with pendant, Glazer).

342*b*. **Portrait of a Gentleman of Rank.**

*Sale.*—Héris, Paris, April 19, 1856, No. 39 (29 florins).

342*c*. **Portrait of a Gentleman of Rank in a Rich Dress.**—Many accessories. [Pendant to 424*a*.]

*Sale.*—(Supplementary) Amsterdam, August 20, 1856, No. 445.

342*d*. **Portrait of a Young Scholar in a Robe.**

Canvas on panel, 19½ inches by 16½ inches.

*Sale.*—M. Wolff, Berlin, May 25, 1857, No. 123.

342*e*. **Portrait of a Gentleman of Rank.**—Damaged.

*Sale.*—E. B. Rubens and others, Amsterdam, August 11, 1857, No. 160.

342*f*. **Portrait of a Gentleman with Long Fair Curls.**—He wears a handsome robe, and sits leaning his left arm on the arm of his chair.

Canvas, 20½ inches by 15½ inches.

*Sale.*—Comte de Budé de Ferney, Paris, April 8, 1864, No. 47.

342*g*. **Portrait of a Gentleman in a Dressing-Gown.**

Canvas, 22 inches by 18½ inches.

In the Schloss, Dessau, 1864 (Parthey, ii. 191).

342*h*. **Portrait of a Young Man.**—With a long wig and a lace ruff.

Copper, 2½ inches by 3½ inches.

In the Landauerbrüderhaus, Nürnberg, 1864 (Parthey, ii. 191).

343. **Portrait of a Magistrate.**—He wears a black silk coat and a broad ruff; his long fair curls cover his shoulders. In his left hand he grasps a sword below the hilt.

Canvas, 19 inches by 14½ inches.

*Sale.*—The widow of H. F. V. Usselino, born Tollens, Amsterdam, January 30, 1866, No. 83 (140 florins, De Smedt).

343*a*. **Portrait of a Richly Dressed Gentleman.**—He sits on a terrace. A very good and finely rendered picture. [Pendant to 430*e*.]

Canvas, 20 inches by 16 inches.

*Sale.*—L. Stokbroo van Hoogwoud en Aartswoud, Hoorn, September 3, 1867, No. 135.

343*b*. **Portrait of a Gentleman of Rank.**—In a garden.

Canvas, 33½ inches by 28 inches.

*Sale.*—Rotterdam, October 28, 1867, No. 17.

343*c*. **Portrait of a Gentleman.**

Oval canvas, 19½ inches by 16 inches.

*Sale.*—H. Rochussen and others, Rotterdam, November 3, 1869, No. 8 (17 florins, Rotanus).

343*d*. **Portrait of a Gentleman with a Powdered Wig.** Half-length. He wears a cuirass and over it a blue sash.

Signed in full, and dated 1670; oval copper, 1½ inches by 1 inch.

Exhibited at the Brussels Gallery, 1873, No. 120.

344. **Portrait of a Gentleman, apparently a Scholar.**—He wears a blue velvet dressing-gown, tied round the hips with a purple silk sash, and has a white lace collar with the ends hanging down. He leans his left arm on the pedestal of a column, the upper part of which is draped with heavy velvet curtains. In front of the column is a book-case hung with a coloured carpet. Beside it is an arm-chair with a green velvet cushion on which a little white and black spotted dog is lying. To the left is a view of a park with a pillared gallery at the back. An exceptionally fine picture.

Signed; copper, 14½ inches by 12 inches.

*Sale.*—Carl Triepel, Munich, September 28, 1874, No. 15.

344*a*. **Portrait of a Gentleman.**—Half life size. Pendant to the picture in the same sale noted under 436.

*Sale.*—Al. Schaepkens, Maastricht, June 26, 1876, No. 91.

344*b*. **Portrait of a Nobleman.**—In a brown silk coat. He sits leaning his right hand on a Persian carpet.

Canvas, 20½ inches by 17 inches.

*Sales.*—(Probably) Amsterdam, February 18, 1875, No. 116.
W. Beukman and others, Amsterdam, October 5, 1875, No. 39.
Van Beijma thoe Kingma and others, Amsterdam, October 25, 1876, No. 50.
Van Loon and Van Winter and others, Amsterdam, February 26, 1878, No. 50.

345. **Portrait of a Sailor.**—Three-quarter length; turned to the right. He wears a red quilted coat with an ornament pinned on it. He raises his coat with his left hand and points with the right to the sea, which is visible through a window at the back. His face, framed in long curls, is turned to the spectator. Behind him on a block of stone lie an atlas, a telescope, a solar microscope, a compass, and other scientific instruments.

Signed in full on the window-sill, and dated 1650 (?); canvas, 18½ inches by 15½ inches.

*Sale.*—Neven, Cologne, March 17, 1879, No. 159.

346. **Portrait of a Gentleman of Rank.**—He sits, turned three-quarters right, in a room, with his left hand on his hip, and his right arm leaning on a stone pedestal. His legs are crossed. He wears a blue doublet embroidered in gold and silver and adorned on the breast with strips of lace, chestnut-brown breeches partly covered by a brown cloak thrown over the right shoulder, and a long curly wig reaching down to his waist. In the right background is a bust of a woman. Through an opening, which leads to a park, is seen a ruined monument.

Signed in full, and dated 1679; canvas, 20 inches by 17 inches.

*Sale.*—Vicomte B. Du Bus de Gisignies, Brussels, May 9, 1882, No. 52.

346*a*. **Portrait of a Gentleman.**—Three-quarter length; turned to the right. He has a grey overcoat. At the back are an antique bust, and a view of a garden.

Panel, 19 inches by 15 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 127.

Then in the collection of W. A. Smith.

346*b*. **Portrait of a Scholar.**—He wears a black robe and cap, and sits in front of a tall column, leaning his right arm on a pedestal. Beside him to the left is a white poodle. On the right is a park, with a statue of Cupid in front.

Panel, 28 inches by 18 inches.

*Sale.*—A. Bähner, Cologne, September 30, 1889, No. 90.

347. **Portrait of a Nobleman.**—Three-quarter length; turned to the right. He has one hand in the opening of his figured robe lined with silk, and rests the other hand on a table, upon which are letters and a sword. At the back is a park with a statue of Justice.

Signed on the right at foot; canvas, 18½ inches by 15 inches.

*Sale.*—G. Rothan, Paris, May 29, 1890, No. 79 (1600 francs).

347*a*. **Portrait of a Gentleman with a Full Wig.**—Half-length. He wears a gaily embroidered robe and a red overcoat, and leans on a pedestal to the right. Landscape background.

Signed in full on the pedestal to the right, and dated 1675; canvas, 49½ inches by 38 inches.

*Sale.*—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 77.

348. **PORTRAIT OF A GENTLEMAN IN BLACK.**—He leans his left arm on a pillar. Landscape.

Signed in full in the landscape, and dated 1667; 20 inches by 16½ inches.

*Sale.*—London, May 13, 1893, No. 63.

349. **Portrait of a Gentleman of about Forty.**—Almost in full face. He leans his left arm on a piece of furniture, and holds a book. He wears a blue robe lined with yellow. A lace cravat falls over the under-garment. He has full cuffs.

Signed in full on the right near the book; oval canvas, 20½ inches by 17½ inches.

*Sale.*—H. D. Roussel, Brussels, May 23, 1893, No. 58.

350. **Portrait of a Young Prince.**—Three-quarter length; seen in full face, with the head inclined to the left. In a gold embroidered coat like a cuirass and a blue cloak. He points with his left hand to the right; he leans his right hand on a table with a coloured cover. The curls of his full wig fall on his breast. In the right background is a landscape.

Signed in full, and dated 1675; canvas, 19 inches by 16 inches.

*Sale.*—Anrep-Elmpt, Cologne, June 5, 1893, No. 81.

351. **Portrait of a Young Man.**—Three-quarter length. He has a small moustache and long curls, and wears a purple coat. He leans his right hand on a table covered with a carpet.

Signed in full, and dated 16—; canvas, 35 inches by 28½ inches.

*Sale.*—Krupp the younger and others, Cologne, October 29, 1894, No. 128.

352. **Portrait of a Jurist.**—Three-quarter length, turned to the right; seated, in a rich costume. Near him are some books, one of them inscribed "Placaet-Buch." Above them is a relief with the figure of Justice. [Pendant to 441*b*.]

Signed in full, and dated 1680; canvas, 15½ inches by 12½ inches.

*Sale.*—Henry Doetsch, London, June 22, 1895, No. 369.

352*a*. **Portrait of a Young Gentleman.**—Three-quarter length. In a loose brown coat. He is seen in front of thick bushes in a park adorned with statues.

Canvas, 20½ inches by 18 inches.

*Sale.*—Neller and others, Cologne, December 16, 1895, No. 124.

352*b*. **Portrait of a Gentleman.**—He is leaning. In a landscape.

*Sale.*—Viscount Oxenbridge, London, December 9, 1899, No. 92.

352*c*. **Portrait of a Gentleman.**—Seated, in a blue coat.
17 inches by 12 inches.

*Sale.*—London, June 3, 1901, No. 121.

352*d*. **Portrait of a Gentleman of Rank.**—He sits at a table covered with a carpet.
Canvas, 20 inches by 16 inches.

*Sale.*—Riedel, Vienna, May 5, 1902, No. 173.

352*e*. **Portrait of a Gentleman in Armour.**—[Pendant to 443*h*.]
19 inches by 16 inches.

*Sale.*—Mrs. Hirsch and others, London, May 24, 1902, No. 39.

353. **PORTRAIT OF A GENTLEMAN OF ABOUT FIFTY.**—Half-length; turned three-quarters right. He wears a black cloak lined with white silk, and sits at a table with a cover, on which lie an open book with a map of Zeeland and a sword. In the background to the left is a red curtain, while to the right is a view of a landscape. Above the signature are four coats-of-arms. Wrongly attributed to Constantijn Netscher. [Pendant to 444.]
Signed in full on the right; 21 inches by 17½ inches.

*Sale.*—Brussels, January 21, 1903, No. 86.

353*a*. **Portrait of a Gentleman.**—[Pendant to 444*b*.]
Oval, 19½ inches by 16 inches.

*Sale.*—Fenton and others, London, February 16, 1903, No. 62.

354. **Portrait of a Young Gentleman.**—Three-quarter length; seen in full face. He sits in an open gallery leading to a park. He wears a bluish velvet cloak over a brown velvet coat, a cravat and cuffs of fine white linen, and a long powdered wig. His right forearm rests on the corner of a table with a heavy cover.
Canvas, 23½ inches by 19 inches.

*Sale.*—De Bruin and others, Amsterdam, November 3, 1903, No. 25.

354*a*. **Portrait of a Gentleman of Rank.**—Half-length. He wears a yellow silk dressing-gown. His long curls fall on his shoulders. In an oval frame.
Canvas, 29 inches by 38 inches.

Probably in the Lürmann collection, Bremen.
*Sale.*—A. Bruchmann of Magdeburg, Berlin, March 1, 1904, No. 50.

355. **Portrait of a Beardless Gentleman.**—He has curly hair, and wears a brown coat trimmed with lace. He turns his head to the spectator and makes an explanatory gesture with his hand. Above to the right is a richly draped red curtain. To the left is a park with a fine urn.
Canvas, 46 inches by 40 inches.

*Sale.*—The brothers Bourgeois, Cologne, October 27, 1904, No. 60 (390 mark, Merfeld).

356. **Portrait of a Gentleman.**—Three-quarter length; seated, in

full face. He leans with his right arm on a stone pedestal with a relief, and with his right hand grasps the hem of his yellowish robe. Round his neck is a plain white cravat. He wears a long wig, the hair of which falls on his shoulders. In the background to the right is ruined architecture; to the right is a park with statues in recesses.

Signed with a false signature on the pedestal to the left; canvas, 16½ inches by 12½ inches.

*Sale.*—M. Vogrich, Berlin, November 22, 1904, No. 51.

357. **Portrait of a Nobleman.**—He wears a rich coloured silk dressing-gown, open in front to show his embroidered vest and lace cravat. Beside him to the right stands a black maid-servant holding a letter. Dark background.

Panel, 12 inches by 11 inches.

*Sale.*—Dr. P. Mersch, Berlin, March 1, 1905, No. 72 (455 mark).

357*a*. **Portrait of a Gentleman.**—Seated in front of a drapery.

*Sale.*—Mlle. A. Ruis van Leeuwen, C. C. Beekman, C. P. van Ysselstein, and others, Amsterdam, March 28, 1905, No. 253.

357*b*. **Portrait of a Gentleman of about Thirty.**—Half-length, in full face. His abundant chestnut-brown hair frames his beardless face. He wears a red cloak and lace cravat and cuffs. At the back is a drapery; to the left is a landscape. [Pendant to 446*c*.]

Signed on the right; canvas, 21½ inches by 17½ inches.

*Sale.*—Brussels, May 2, 1905, No. 70.

358. **Portrait of a Young Officer in Armour.**—Three-quarter length. He stands in front of a rock, holding his baton in his left hand, and resting his right hand on a helmet with a plume.

Canvas, 19 inches by 15½ inches.

*Sale.*—L. Block, Amsterdam, November 14, 1905, No. 51 (290 florins).

358*a*. **Portrait of a Gentleman in Brown.**—[Pendant to 446*e*.]

Oval, 19½ inches by 16 inches.

*Sale.*—Fred. Bower, London, February 12, 1906, No. 94.

358*b*. **Portrait of a Gentleman.**—Seated, in a blue coat. [Pendant to 446*g*.]

20½ inches by 16½ inches.

*Sales.*—W. Millers Rawlinson and others, London, July 5, 1902, No. 110. London, June 30, 1906, No. 101.

358*c*. **Portrait of a Gentleman of Rank.**—His coat is the colour of old gold. He leans with his right hand on a block of stone covered with a Persian carpet.

Canvas, 21 inches by 17½ inches.

*Sale.*—H. C. Du Bois and others, Amsterdam, November 27, 1906, No. 296.

359. **Portrait of a Gentleman with a Curled Wig.**—Three-

quarter length. He wears a brown coat, and sits in an arm-chair, turned half-right, in front of a dark red curtain. In front of him stands a boy with some dead hens. The tones are delicately subdued. The catalogue gives Professor A. Hauser, senior, as its authority for the attribution. From the description the portrait seems to be a replica or copy of "Pieter Six" at Frankfort-on-Main (267).

Signed, and dated 1675; canvas, 19 inches by 15½ inches.

*Sale.*—J. Durlacher, Frankfort-on-Main, December 11, 1906, No. 112.

359*a*. **Portrait of a Gentleman.**—In a yellow coat and a red cloak. 18½ inches by 14½ inches.

*Sale.*—J. T. Frère and others, London, July 5, 1907, No. 132.

359*b*. **Portrait of a Gentleman.**—In a richly embroidered blue coat with a lace cravat. [Pendant to 447*e*.]

20 inches by 16 inches.

*Sale.*—H. Zoeppritz and others, London, May 15, 1908, No. 138 (£73 : 10s., with pendant, Willis).

360. **PORTRAIT OF A GENTLEMAN OF RANK.**—Three-quarter length; turned three-quarters left. He sits, leaning his right hand on the arm of his chair and resting his left hand with outstretched forefinger on his knee. His long fair hair falls on his robe, which is of an old gold colour and lined with blue silk. He has a lace cravat and cuffs. In the background to the left a curtain is caught up; to the right is a park with a marble figure of the Venus de' Medici. [Pendant to 448.]

Canvas, 21 inches by 17½ inches.

*Sale.*—E. Moll, the elder, and others, Amsterdam, December 15, 1908, No. 97 (1275 florins, with pendant).

361. **Portrait of a Gentleman of Rank.**—Three-quarter length; almost in full face. He has a large fair wig. With his right hand he holds a red velvet cloak over his grey coat. [Pendant to 450*b*.]

Oval canvas, 18½ inches by 15 inches.

*Sale.*—Paris, April 21, 1910, No. 48.

362. **PORTRAIT OF AN ARTIST.**—In black with a white cravat. He is near a stone recess. Below is a relief of childish Bacchanals. In front of the man is a palette. Behind him is an antique statue.

Signed on the left, and dated 1669; panel, 16 inches by 13 inches.

*Sale.*—H. G. Smith and others, London, December 10, 1910, No. 50 (£84, Buttery).

363. **PORTRAIT OF A GENERAL.**—Three-quarter length; turned to the right. He is clean shaven. He wears a white cravat and a full dark wig over steel-blue armour. His baton in his right hand is resting on his hip. His left hand is placed on a helmet with a red plume, which lies on a chair to the right. Near it is a column. At the back is a garden under a dark cloudy sky.

Signed in full on the column to the right at top, and dated 16(72 ?); canvas, 19½ inches by 16 inches.

Acquired from a Berlin dealer, 1890, by E. F. Weber.
*Sale.*—The late E. F. Weber of Hamburg, Berlin, February 20, 1912, No. 325 (2600 mark).

364. **PORTRAIT OF A LADY.**—A richly dressed lady of middle age sits on a verandah beside a fountain adorned with a female figure. The lady wears a low dress with her arms bare. In her left hand, which lies on her lap, is a fruit. With her right hand she points to the figure on the fountain, from the mouth and breasts of which the water flows. At the back is a park under a cloudy sky. [Pendant to 314.]

Signed in full on the balustrade of the verandah, and dated 1679; canvas, 21 inches by 17½ inches.

In the Reichert collection; bequeathed to the Berlin Museum, 1893.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 850*c*.

365. **PORTRAIT OF A YOUNG WOMAN.**—She wears a white satin skirt and a bright red dress. She sits on a terrace with a view over a park.

Signed in full, and dated 1678; canvas, 18½ inches by 15 inches.

Exhibited at Berlin, 1900, No. 200; and 1909, No. 97.
In the collection of W. von Dirksen, Berlin.

366. **PORTRAIT OF AN OLD LADY.**—Three-quarter length; seated in a dark purple arm-chair and turned three-quarters right. Her hands are folded on her lap; in the left hand is a fan. She has a black dress with short sleeves, from under which come her full white under-sleeves. She has a broad and smoothly fitting collar, and a cap like a veil. On her right temple is a large round patch. In the background to the right is a window with a view of a landscape, and to the left is a curtain. A weak picture.

Signed in full, and dated 1670; canvas, 18 inches by 14½ inches.

Mentioned in the chief Kassel inventory of 1749, No. 6.
In the Louvre, Paris, 1806-1815.
In the Kassel Gallery, 1903 catalogue, No. 293 (old No. 266).

367. **PORTRAIT OF A LADY WITH FAIR CURLS, OF ABOUT THIRTY OR THIRTY-FIVE.** Sm. Suppl. 30.—Three-quarter length; a fourth of life size. She sits, turning her eyes to the front, at the entrance to a little wood. She leans her right arm on a bank, and holds a green parrot on the ring-finger of her left hand. She wears a loose puffed chemise and a dark blue robe falling off her right shoulder. To the right is a view of a hilly landscape in evening light. For a time it was wrongly regarded as a portrait of Madame de Montespan.

Signed in full on the left at foot, and dated 1673; canvas, 18 inches by 14½ inches.

Mentioned in the chief Kassel inventory of 1749, No. 7.
In the Louvre, Paris, 1806-1815.
In the Kassel Gallery, 1903 catalogue, No. 294 (old No. 267).

368. **Portrait of a Lady.**—She is turned three-quarters left. She wears a green dress cut low at the neck, and leaving the left breast bare.

Signed in full, and dated 1681.

In the Palazzo Torrigiani, Florence; noted by A. Bredius.

369. **PORTRAIT OF A LADY IN A WHITE SATIN DRESS.**—Full length. She stands in front of columns with sculptured base. Beside her are a flower-pot and plant. [The lady is seen in full face. A dull reddish scarf is wound round her bosom, and falls over the right shoulder to reappear below the waist to the right. She has ringlets on her forehead and curls falling on her bare neck, with pearls in her ears and at her throat. Her right hand holds the scarf at her bosom. Her left hand is extended in front of her, pointing to an orange tree in a pot, with a relief of childish figures, which stands on the ground to the left. Behind to the right are columns; to the left is a dark landscape under a cloudy night sky.—*Translator.*]

Canvas, 34 inches by 34½ inches.

In the collection of Archibald M'Lellan, Glasgow; bought by the city in May 1856.

In the Glasgow Art Gallery, 1911 catalogue, No. 689 (old No. 666).

370. **PORTRAIT OF A LADY.**—Half-length. She wears a crimson dress, and stands beside a fluted column, with a basin of roses at her side. Wrongly described in the catalogue as "A Princess of Orange." [She is turned three-quarters left. She has ringlets on her forehead and curls falling on her bare neck, with pearls in her ears and at her throat. Her rich crimson dress shows the white chemisette at the bosom covered by a thin gauze scarf fastened in the centre with a jewelled clasp. The full white under-sleeves are pinned back at the elbows with similar clasps. Her left hand is raised to hold up a dull greenish-yellow wrap on her right shoulder. Her right hand is extended to touch the roses in a bowl on a table to the left. In the right middle distance is a rose-tree in bloom. In the left middle distance is a curtain. At the back are trees under a stormy sky, with a patch of blue sky to the right. The lady has a slightly Jewish cast of countenance.—*Translator.*] "Painted with all his delicacy, in his later but still warmly coloured manner" (Waagen).

Signed in full, and dated 1671; canvas, 17½ inches by 15 inches.

In the collection of Archibald M'Lellan, Glasgow; mentioned in 1854 by Waagen, iii. 289, and iv. 459; bought by the city in May 1856.

In the Glasgow Art Gallery, 1911 catalogue, No. 691 (old No. 668).

371. **PORTRAIT OF A YOUNG LADY.**—Half-length. She has long curls and abnormally large eyes. She wears a white silk dress with a red sash and rich jewels.

Copper, 3 inches by 2 inches.

In the Gotha Museum, 1890 catalogue, No. 297.

372. **Portrait of a Lady in White Silk.**—Half-length to the right, with the head inclined to the left. Her very fair hair falls in curls on her

shoulders. She wears a pink silk wrap over her right shoulder, and has pearls at her throat and in her ears.

Signed in full on the right, and dated 1673; oval silver, 2½ inches by 2 inches.

Exhibited at The Hague, 1881, No. 381; and at Rotterdam, 1910, No. 799.

In the collection of R. W. J. Baron van Pabst van Bingerden, The Hague.

373. **PORTRAIT OF A LADY IN WHITE SILK.**—Her left hand is on the head of a big dog. She leans her head on her right arm. A blue cloak is thrown loosely over her left shoulder.

Canvas, 20 inches by 16 inches.

In the Loeb collection, Caldenhof, near Hamm.

374. **PORTRAIT OF A LADY WITH BROWN CURLS.**—She wears a reddish-brown silk dress, and sits at a table covered with an Eastern carpet. She leans her head on her right arm, the elbow of which is on the table; in her left hand is the blue bow of her waistband. In the background hangs a reddish-brown curtain, half drawn back. Behind it are a marble column with reliefs, and a female figure also in marble.

Signed in full on the table-leg, and dated 1674; panel, 21½ inches by 16 inches.

In the collection of Ernst Posselt, Warsaw; given in 1907 to Heidelberg.

In the Heidelberg Town Gallery.

375. **Portrait of a Lady.**—She stands, turned to the left, holding in both hands a veil of brown gauze. Her brown silk dress is adorned with jewels and lace. At her throat and in her ears are pearls. Behind her is a brown silk drapery. To the left is a landscape. In front is a small orange tree in a sculptured pot standing on a pedestal.

Signed in full, and dated 1677; canvas, 18½ inches by 15 inches.

In the collection of J. Six, Hilversum.

376. **Portrait of a Lady.**—Full length.

In the Meermanshof, Leyden; noted by A. Bredius.

377. **PORTRAIT OF A LADY.**—She wears a brownish-yellow gown, cut low at the neck, with a white chemisette and a blue wrap. Her right arm rests on a pedestal; with her right hand she toys with one of her curls. In her left hand, which lies on her lap, is an orange. Dark background. [At her side is an orange-tree.—*Translator.*]

[Signed in full on left at foot, and dated 1681;] canvas, 17½ inches by 15 inches.

[Exhibited by Sir Richard Wallace at the Bethnal Green Museum, London, 1872, No. 131; presumably it had been in the collection of the Marquess of Hertford.—*Translator.*]

In the Wallace Collection, London, 1910 catalogue, No. 167.

378. **A DUTCH LADY.**—She sits, turned a little to the right. She wears a purple jacket trimmed with fur and a yellow skirt. Her right hand is in her jacket; her left hand is at her ear. Beside her to the right

is a table. [Apparently she has in her left hand a crystal watch.—*Translator.*]

Panel, 6 inches by 5 inches.

[On the back, Mr. D. S. MacColl has found an old inscription in ink which may be doubtfully read "A ? 379," with "M. H." and "pal" below it.

Not in the Bethnal Green exhibition catalogue of 1872.—*Translator.*]

In the Wallace Collection, London, 1910 catalogue, No. 204.

379. **Portrait of a Lady.**—Seated to the left in a three-quarter view. She has a white coiffure, with a small ornament in the middle of the forehead. She wears a dark coat trimmed with fur, a white bodice cut out at an angle on either side, sleeves tucked up and held with clasps over full white under-sleeves, and a pearl necklace, earrings and bracelets, with a large jewelled ornament at the bosom. In her right hand is an open gold case containing a miniature; her left hand rests on the arm of a chair covered with red velvet and decorated with brass nails. In the background to the right is a brown curtain, while to the left is a dark landscape. Long attributed to Rubens, even after John Smith had catalogued it in 1829 as by Netscher. Sm. did not, however, include it in his own catalogue of Netscher's works.

Panel, 17½ inches by 13 inches.

In the collection of the Earl of Radnor, Longford Castle, 1909 catalogue, No. 66; it has been there since about 1760.

380. **Portrait of a Lady.**

Exhibited at Liège, 1893, No. 135.

In the collection of Madame Joseph Servais, Liège.

381. **Portrait of a Lady.**—With a coat-of-arms. Its authenticity is uncertain. [Pendant to 325.]

Canvas, 14 inches by 12 inches.

In the Lyons Museum, 1903 catalogue, No. 152; acquired in 1835.

382. **PORTRAIT OF A DUTCH LADY.**—She is turned three-quarters left, in full light. She leans her left arm on a table to the right, which is covered with a dark reddish cloth. On the table is a spaniel. The lady wears a white satin dress and a dark mantle falling over the right shoulder and held in front by both hands. Dark background with trees and sky to the left.

Canvas, 12 inches by 10½ inches.

In the Metropolitan Museum, New York, 1908 catalogue, No. 81; bought in 1871.

383. **PORTRAIT OF A LADY IN RED.**

In the collection of the widowed Madame Kneppelhout, Oosterbeek.

384. **PORTRAIT OF A LADY IN BLUE.**
Dated 1672.

In the collection of the widowed Madame Kneppelhout, Oosterbeek.

385. **PORTRAIT OF A LADY.**—Three-quarter length. She is

turned to the right, and leans her right arm on a table, covered with a Persian carpet, which stands on the extreme left. In her left hand, which rests on her lap, is a paper which an old maid-servant with a white cap, who stands behind to the right, has brought her. The lady wears a low dress with short sleeves from under which come the puffed sleeves of her chemisette, a soft transparent veil covering her bosom and shoulders, and pearls in her ears and hair.

Panel, 19 inches by 15½ inches.

In the possession of the Paris dealers Steinmeyer and Bourgeois.
In the collection of Max Flersheim, Paris.

386. **PORTRAIT OF A YOUNG LADY.** Sm. Suppl. 20.—Three-quarter length; seated, with her head inclined to the right. Her right hand, which hangs down, holds a flower; her left arm rests on a stone balustrade over which falls on the extreme right a blue drapery with a gold pattern. Beside her to the left a little boy in a greyish-yellow dress brings a dish of fruit. The lady wears a purple silk dress, cut low at the neck, with a light yellow wrap which is thrown over the left shoulder and fastened at the bosom with a pearl brooch. She has pearls in her ears and at her throat. In the background to the left is a park with a large vase and a marble figure.

Signed in full on the right at foot, and dated 1682; transferred from panel to canvas, 22 inches by 18½ inches.

In the collection of Count Brühl.
In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 884.

387. **PORTRAIT OF A YOUNG LADY.**—Half-length. She stands, with her head inclined to the right, behind a stone balustrade adorned with a relief and hung with a gay carpet. She leans her left arm on the balustrade and holds in both hands a garland of roses of varied hue. She wears a brown velvet dress and a blue silk wrap, with pearls. In the background to the right is a wall sculptured in relief and partly covered with a yellow drapery; in the distance to the left is a garden.

Signed in full on the edge of the balustrade, and dated 1676; transferred from panel to canvas, 22 inches by 18½ inches.

In the collection of Count Brühl.
In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 885.

388. **Portrait of a Fair Young Lady.**—She sits in an arm-chair, turned to the left. She wears a white silk dress, a yellow wrap which is fastened at the bosom with a diamond brooch, and a pearl necklace. Behind her to the right is a yellow silk drapery; to the left is a window with a view of a garden in which is a female figure of marble. Probably genuine.

Transferred from panel to canvas, 28 inches by 21½ inches.

In the Bachmann collection, Berlin; acquired for St. Petersburg in 1769 or 1770.
In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 886.

389. **PORTRAIT OF A YOUNG LADY.**—She stands, leaning

her right hand on a stone balustrade. With her left hand she holds a wrap wound round her head. Her face is turned three-quarters left. She wears a dress embroidered with gold. Beyond to the right is open country.

Signed in full, and dated 16[6 ?]7—the third figure is doubtful, but, to judge from the costume, is most probably a 6; 13 inches by 10½ inches.

In the Koucheleff Besborodko collection, St. Petersburg, 1886 catalogue, No. 54.

390. **PORTRAIT OF A FAIR LADY OF RANK.**—Three-quarter length. She sits, turned three-quarters left, beside a brown stone fountain, and takes up one of the sprays of rose which lie on the base of the fountain. She wears a low-cut dress of blue silk, over a white chemisette, and has jewelled clasps at her bosom and on her shoulders. With her left hand she holds a brownish-yellow silk wrap, falling from her right shoulder over her left arm. There are pearls in her ears and hair and at her throat. Her head, neck, and arms are bare. In the background to the right is a yellowish wall. To the left, behind the fountain which is adorned with a childish figure, is a garden with an arcade and niches for statues. Dark blue sky with grey clouds.

Signed in full on the base of the fountain, and dated 1683; canvas, 18½ inches by 19 inches.

*Sale.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 509), No. 37—but No. 38 of the original catalogue—(50 florins).

In the collection of F. J. O. Boymans, Utrecht.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 216.

391. **Portrait of a Young Lady feeding a Parrot.**—She wears a white satin dress and a bright red silk jacket trimmed with ermine, and sits turned to the left at a table covered with an embroidered cloth, on which stands a tall bird-cage. A grey parrot with a red tail sits on a casket, between his cage and his mistress, and bends forward cautiously to take a dainty from the lady's right hand. Behind the lady to the right is a wooden worsted-holder, with a round plaited basket on the floor near it. In the background to the left is a dark green bed-curtain. According to the catalogue, this is a copy.

Copper, 13 inches by 10½ inches.

In the Schloss, Ludwigslust, 1821 catalogue, No. 24.

In the Schwerin Museum, 1882 catalogue, No. 734.

392. **PORTRAIT OF A LADY.**—Three-quarter length. She sits, seen in full face, in a garden, beside a tall vase, adorned with reliefs, which stands to the right. She wears a low-cut dress of grey silk. Her left hand, grasping her loose blue wrap, is at her bosom; with her right hand she breaks off a rose. Characteristic but not specially fine.

Canvas, 20½ inches by 17½ inches.

In the Berlin Museum, which acquired it in 1861 and transferred it in 1884 to Stettin.

In the Stettin Town Museum, 1899 catalogue, No. 30.

393. **PORTRAIT OF A LADY.**—She sits to the right, but turns her head to the left. She wears a low-cut dress; over her right arm falls

a wrap which she holds up with her right hand at her bosom, while she holds the other end on her lap with her left hand. Her right elbow rests on a Persian carpet. Behind her is a curtain; to the right is a landscape. The composition corresponds with 191 (Rijksmuseum), but the face is different and the curls hang down to the shoulders, in contrast to that picture. Pendant to the replica, also at Stuttgart, of 176.

Signed in full, and dated 1682—according to Frimmel, the signature and date are forged; canvas, 19½ inches by 15½ inches.

Acquired about 1767, and in the Ludwigsburg Gallery till about 1849.
In the Stuttgart Museum, 1907 catalogue, No 258.

394. **PORTRAIT OF A LADY.**—She wears a blue and white dress, and sits at a table covered with a Persian carpet.

Exhibited at Liège, 1893, No. 134.
In the collection of Hauzeur de Simony, Verviers.

395. **PORTRAIT OF A LADY.**—Life size; full length; standing, to the left. With her right hand she takes a rose from a sculptured vase standing on the left. Her left hand, which hangs down, holds a striped gauze veil which is wound round her bosom and fastened in the centre with a triple pearl ornament. She wears a white silk dress, a richly embroidered bodice, and short sleeves lined with light blue silk and caught up with jewels. The under-sleeves are trimmed with lace. She wears pearls above her elbows and on her bodice, in her fair hair which falls in thick curls on her shoulders, and at her throat. In the background to the right are a red curtain and a fluted column; to the left are a house and a garden. There are statues on a terrace and in a courtyard. From the unusually large dimensions it may be inferred that this is one of the two portraits of Marguerite Godin whom Netscher twice painted life size, as an exception to his general rule, according to Weyerman (iv. 136).

Signed in full on the foot of the vase; canvas, 92½ inches by 67 inches. [Possibly identical with 166*b* or 166*c*. Compare 426.]

In the collection of the Duke of Portland, Welbeck Abbey, 1894 catalogue, No. 508.

396. **PORTRAIT OF A YOUNG LADY.**—She wears a grey dress with blue bows; she has a pearl necklace and wears blue ribbons in her fair hair. Her left hand is on her full breasts which swell from her low-cut bodice; her right hand is hidden by a blue drapery. Her figure is turned three-quarters right; she looks over her shoulder to the left.

Copper, 3½ inches by 3 inches.

In the collection of Count Anton Lamberg-Sprinzenstein, given to the Vienna Academy in 1821.
In the Academy of Fine Arts, Vienna, 1900 catalogue, No. 689.

397. **PORTRAIT OF A LADY SEATED AT A WINDOW.**—Through the window is seen a landscape. The lady wears an olive-green dress, and offers a twig to a sheep. Very pleasing.

Dated 1674; canvas, 19 inches by 15½ inches.

In the collection of F. L. S. F. Baron van Tuyll van Serooskerken, at the Château of Zuylen.

397*a*. **Portrait of a Lady holding a Parrot.**
Panel.

In the collection of Pierre Plongeron, The Hague; mentioned in an inventory of September 27, 1694—noted by A. Bredius.

397*b*. **Portrait of a Princess.**

In the collection of Henriette Catharina von Anhalt; mentioned in the inventory of her goods, 1708, No. 24 (valued at 50 thaler, and allotted to Elisabeth Albertina von Sachsen-Barby).

397*c* and *d*. **Portrait of a Young Lady in White Silk.**—Two pictures. Artistic.

*Sale*.—Amsterdam, May 25, 1712 (Hoet, i. 144), Nos. 10 and 11 (100 florins each).

397*e*. **Portrait of a Lady with a Book.**

In the collection of Adriaen Pauw; in the inventory of his goods, 1722 (valued at 200 florins). Noted by A. Bredius.

397*f*. **Portrait of a Lady.**
12 inches by 9½ inches.

*Sale*.—Susanna Huygens, widow of Ph. Doublet, lord of St. Annaland, at The Hague, November 6, 1725 (Hoet, i. 309), No. 14 (110 florins).

397*g*. **Portrait of a Lady.**
7 inches by 5 inches.

*Sale*.—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 492), No. 170 (8 florins).

397*h*. **Portrait of a Lady holding an Orange.**
12 inches by 10 inches.

*Sale*.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 509), No. 38 —but No. 39 of the original catalogue—(56 florins).

397*i*. **Portrait of a Young Lady.**
11 inches by 9 inches.

*Sale*.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 509), No. 40 —but No. 41 of the original catalogue—(28 florins).

397*j*. **Portrait of a Woman with Fruit.**

*Sale*.—Amsterdam, April 27, 1740 (Hoet, ii. 4), No. 64 (50 florins).

398. **Portrait of a Lady in a Silk Dress.**—She rests her arm on a table upon which is a cover, with many accessories. A very good picture.
22½ inches by 15½ inches.

*Sale*.—Pieter de Klok, Amsterdam, April 22, 1744, No. 48 (111 florins).

398*a*. **Portrait of a Lady in a Silk Dress holding Flowers.** —Very good.
19½ inches by 20 inches.

*Sale.*—Pieter de Klok, Amsterdam, April 22, 1744 (Hoet, ii. 132), No. 49 (101 florins).

398*b*. **Portrait of a Lady in Widow's Weeds.**—On a table before her is a skull.
22 inches by 18 inches.

*Sale.*—Jaques de Roore, The Hague, September 4, 1747 (Hoet, ii. 207), No. 96 (63 florins, Spangen).

398*c*. **Portrait of a Woman.**
Circular, 4½ inches in diameter.

*Sale.*—Heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749, No. 4 (2 florins 10).

398*d* and *e*. **Portrait of a Lady in her Room.**—Accessories. [Two pendants.]
21½ inches by 25 inches.

In the collection of Johannes Lubbeling, Amsterdam, 1752 (Hoet, ii. 522).

398*f*. **Portrait of a Lady.**—Only one hand is visible.
Oval silver, 4 inches by 3½ inches.

*Sale.*—Gerard Hoet, The Hague, August 25, 1760 (Terw. 231), No. 138 (21 florins, Eversdijk).

398*g*. **Portrait of a Lady.**—Very finely rendered. According to a MS. note by J. van der Marck, it was the work of Constantijn Netscher. [Pendant to 332.]
Oval.

*Sale.*—Amsterdam, November 25, 1761, No. 42 (9 florins 10, with pendant, Van den Berg).

398*h*. **Portrait of a Lady.**—Very carefully rendered.
Copper, a small picture.

*Sale.*—Jacob Snels and Baron van Deneke, The Hague, July 11, 1763 (Terw. 340), No. 52—but No. 136 of the original catalogue—(15 florins, Terwesten).

398*i*. **Portrait of a Lady.**—A small picture.

*Sale.*—Jacob Snels and Baron van Deneke, The Hague, July 11, 1763, No. 137.

399. **Portrait of a Lady.**—Seated. Both hands are visible. Very good.
Canvas, 19½ inches by 16½ inches.

*Sale.*—Cardinal Valenti, Amsterdam, September 28, 1763, No. 59.

399*a*. **Portrait of a Lady in White Silk.**
11½ inches by 9½ inches.

In the collection of B. da Costa, 1752 (Hoet, ii. 469).

*Sale.*—Benjamin da Costa, The Hague, August 13, 1764 (Terw. 377), No. 43 (267 florins, Kok).

399*b*. **Portrait of a Lady.**
15½ inches by 12 inches.

*Sale.*—P. L. de Neufville, Amsterdam, June 19, 1765 (Terw. 473), No. 67 (10 florins 15, Mesche).

400. **Portrait of a Lady.**—Half-length. Bold but careful in style. The lighting is finely rendered.
Canvas, 19 inches by 15½ inches.

*Sale.*—Amsterdam, September 17, 1766 (Terw. 572), No. 38—but No. 57 of the original catalogue—(66 florins, J. M. Kok).

400*a* and *b*. **Two Portraits of Ladies.**

In the collection of Jan Tedingh van Berckhout, Delft; mentioned in an inventory of October 2, 1766—noted by A. Bredius.

401. **Portrait of a Lady.**—Three-quarter length. She sits, leaning on her right arm, in a landscape. She wears a white silk dress and a pink wrap, which she holds in a graceful fashion with her left hand. Well drawn and finely rendered. [Pendant to 402.]
Canvas, 19 inches by 15½ inches.

*Sale.*—Capello, Amsterdam, May 8, 1767 (Terw. 590), No. 51 (160 florins, with pendant, Fouquet).

402. **Portrait of a Lady in a Pearly White Silk Dress.**—Three-quarter length. She sits holding in one hand a spray of flowers to which she adds with the other hand. She has a blue striped wrap. To the right, and a little way back, is a fountain with a childish figure. Finely drawn and executed. [Pendant to 401.]
Canvas, 19 inches by 15½ inches.

*Sale.*—Capello, Amsterdam, May 8, 1767 (Terw. 590), No. 52 (160 florins, with pendant, Fouquet).

402*a*. **Portrait of a Lady.**—Full length. [Pendant to 332*a*. Possibly identical with 411.]
19 inches by 15½ inches.

*Sale.*—Jacob van Zaanen, The Hague, November 16, 1767 (Terw. 655), No. 60 (15 florins 10, with pendant, L. de Moni).

402*b*. **Portrait of a Lady.**
Dated 1672.

*Sale.*—The Hague, April 29, 1769, No. E.E. 6 (10 florins).

402*c*. **Portrait of a Richly Dressed Lady.**—Three-quarter length. Seated in a graceful attitude.
Canvas, 19½ inches by 16 inches.

*Sale.*—J. G. Cramer, Amsterdam, November 13, 1769, No. 67 (11 florins).

402*d*. **Portrait of a Lady seated in a Garden.**—Three-quarter length; almost in full face. She wears a silk dress, and over it a wrap lined with fur. She is richly adorned with pearls and diamonds. A very good picture.

Panel, 16 inches by 13 inches.

*Sale.*—Amsterdam, February 12, 1770, No. 17.

403. **Portrait of a Lady.**—Three-quarter length. Seated, almost in full face. She leans her arm on a red velvet cushion with gold embroidery and tassels. A very good picture. But, according to a MS. note by J. van der Marck, it was a copy.

Canvas, 19 inches by 15½ inches.

*Sale.*—H. Aarentz, Amsterdam, April 11, 1770, No. 27 (24 florins, Fouquet).

403*a*. **Portrait of a Lady in a Recess.**—Seen in full face. She leans on a balustrade, upon which is a velvet cover. Very finely painted. [Pendant to 332*c*.]

Panel, 8½ inches by 7 inches.

*Sale.*—F. I. de Dufresne, Amsterdam, August 22, 1770, No. 242.

403*b*. **Portrait of a Lady.**—Three-quarter length; seated. She holds a spray of rose in her right hand. At the back is a country-house. Very finely rendered.

Canvas, 21½ inches by 17½ inches.

*Sale.*—F. I. de Dufresne, Amsterdam, August 22, 1770, No. 244.

403*c*. **Portrait of a Lady.**—Half-length. Very good. [Pendant to 332*d*.]

Oval, canvas, 13½ inches by 11 inches.

*Sale.*—Hendrik Verschuuring, The Hague, September 17, 1770, No. 117.

403*d*. **Portrait of a Lady seated in a Garden.**—Three-quarter length. Both hands are shown. A very good picture.

Canvas, 20 inches by 16 inches.

*Sale.*—Hendrik Verschuuring, The Hague, September 17, 1770, No. 119.

403*e*. **Portrait of a Lady in Blue Silk.**—She leans her right arm on a red velvet cushion. Very skilful.

Dated 1656; canvas, 18½ inches by 15 inches.

*Sale.*—A. B——, Leyden, October 30, 1770, No. 3 (7 florins).

403*f*. **Portrait of a Lady.**—Full length; seated, leaning on one hand. Accessories.

*Sale.*—The Hague, April 13, 1771, Z. No. 1.

403*g*. **Portrait of a Lady.**—Very good.

10½ inches by 1½ (?) inches.

*Sale.*—J. B. Krauth and others, The Hague, October 7, 1771, No. 24 (6 florins 10, Dr. Courselles—probably bought in, according to a MS. note by J. van der Marck).

404. **Portrait of a Lady in White Silk.**—Three-quarter length. She holds with both hands a wrap which hangs over her right shoulder. A very good picture.

Panel, 11 inches by 9½ inches.

*Sale.*—P. J. de Jariges, Amsterdam, October 14, 1772, No. 23 (75 florins, Van der Dussen).

405. **Portrait of an Old Woman in an Arm-Chair.**—Three-quarter length; almost in full face. She wears a white silk dress, and over it a black wrap which she holds with her left hand. Her right hand is at her shoulder. Beyond, as through a window, is seen a landscape. Very finely painted.

Panel, 11½ inches by 9 inches.

*Sale.*—Amsterdam, November 30, 1772, No. 13.

405*a*. **Portrait of a Lady in Antique Dress.**—She sits in a landscape. Boldly painted.

Canvas, 19½ inches by 16½ inches.

*Sale.*—J. M. Quinkhard, Amsterdam, March 15, 1773, No. 35 (21 florins).

406. **Portrait of a Comely Lady.**—In a rich dress. She holds up her left hand on a wrap. Her right hand leans on a cover upon a stone. Extremely well rendered.

Panel, 12 inches by 9½ inches.

*Sale.*—J. van der Marck, Amsterdam, August 25, 1773, No. 233 (60 florins, Fouquet).

407. **Portrait of a Comely Lady seated in a Garden with a Garland in her Lap.**—She holds the garland in her left hand. With the right hand she takes a rose which a negro boy offers her in a basket, with various other flowers. She wears a white linen gown, over which a blue silk wrap flutters loosely, and a lustrous golden yellow silk skirt. One of Netscher's best works. [Probably identical with 412.]

Panel, 21 inches by 15½ inches.

*Sale.*—F. van de Velde, Amsterdam, September 7, 1774, No. 75 (210 florins, Fouquet).

408. **Portrait of a Comely Lady in Red Silk.**—She sits at a table on which is a cover. Very finely rendered. [Pendant to 409.]

Panel, 17½ inches by 14 inches.

*Sale.*—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 69 (235 florins, with pendant, Van Aalst).

409. **Portrait of a Lady.**—She sits at a table on which is a cover. Very finely rendered. [Pendant to 408.]

Panel, 17½ inches by 14 inches.

*Sale.*—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 70 (235 florins, with pendant, Van Aalst).

409*a*. **Portrait of a Lady.**—In profile. Very good.

Panel, 10 inches by 8½ inches.

*Sale.*—Amsterdam, July 26, 1775, No. 229 (6 florins, P. Klobber).

410. **Portrait of a Young and Richly Dressed Lady.** Sm. 80.—She sits on a bank beside a fountain, holding a bunch of roses. A fine evening.

Engraved by Anselez, 1776.
Then in the collection of the Duc de la Vallière.

410*a*. **Portrait of a Lady.**
Canvas, 20 inches by 15½ inches.

*Sale.*—W. A. Tarrée, The Hague, October 1, 1777, No. 49.

410*b*. **Portrait of a Lady with a Dog.**—[Pendant to 455*e*.]
Canvas, 18 inches by 16 inches.

In the De Waart collection.
*Sale.*—Van Cattenburch and De Waart, The Hague, September 29, 1779, No. 257 (14 florins, with pendant, Fyt).

410*c*. **Portrait of a Lady holding a Golden Urn.**—Half-length.
9 inches by 7 inches.

*Sale.*—The widow Van der Nessen, Brussels, July 17, 1780, No. 5 (73 florins).

410*d*. **Portrait of a Lady.**—Full length; seated. With accessories. Very finely rendered.
Panel, 20½ inches by 15 inches.

*Sale.*—W. Coole, Rotterdam, August 6, 1782, No. 52.

410*e*. **Portrait of a Lady in White Silk.**—A good picture, finely rendered.
Oval panel, 4 inches by 3½ inches.

*Sale.*—P. Locquet, Amsterdam, September 22, 1783, No. 265 (11 florins 5, H. Elink).

411. **Portrait of a Richly Dressed Lady.**—Three-quarter length. She leans her right arm on the base of a column, and holds her wrap with her left hand. In the landscape beyond is a fountain with the figures of a child and a dolphin. Very finely rendered. [Pendant to 333*b*. Possibly identical with 402*a*.]
Panel, 18½ inches by 16½ inches.

*Sales.*—L. de Moni, Leyden, April 13, 1772, No. 89 (40 florins, with 340, bought in).
Amsterdam, July 26, 1775, No. 228 (10 florins, De Moni).
I. de Moni, Leyden, April 17, 1784, No. 11 (10 florins 5, with pendant, Braam Helsdingen).

411*a*. **Portrait of a Young Girl in White Silk.**—Beside her is a basket of flowers. Near her is a negro. In a park.
Canvas, 18 inches by 15 inches.

*Sale.*—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 294 (30 florins, Veldhoven).

411*b*. **Portrait of a Lady feeding a Parrot.**—Seated.

In the picture gallery in the Royal Palace, Berlin, 1786—according to Nicolai, *Beschreibung von Berlin*, ii. 887, No. 65.

411*c*. **Portrait of a Lady in a Garden.**
Dated 1680; canvas, 20 inches by 16½ inches.

*Sale.*—J. L. H. van Wassenaar van Ruyven and others, The Hague, May 21, 1790, No. 15 (4 florins, Kijzer).

411*d*. **Portrait of a Comely Lady in an Elegant Silk Dress with a Parrot.**—She sits beside a table with a cover, on which stands a dish of fruit. In her left hand she holds a parrot; in her right hand is a bunch of grapes. At the back is a garden. Very natural and well painted.
Panel, 13 inches by 10 inches.

*Sale.*—Amsterdam, April 16, 1792, No. 63 (15 florins).

412. **Portrait of a Young Lady in a Rich Dress.**—Full length, with the head turned a little to one side, in a garden with a fountain. She stretches out her right hand to take a rose which a negro boy offers her in a basket with other flowers. Her left hand is on her lap. A blue silk wrap is wound round her right arm and fastened on her left shoulder with a pearl brooch; she has a yellow silk skirt. Dark background. Very finely and naturally painted. [Probably identical with 407.]
Panel, 23½ inches by 15½ inches.

*Sale.*—J. F. Motte, Amsterdam, August 20, 1794, No. 81 (65 florins, Yver).

412*a*. **Portrait of a Lady.**—[Pendant to 336.]

*Sale.*—C. A. de Calonne, London, March 23, 1795, No. 36 (£18 : 18s., with pendant)—*see* Buchanan, i. 230.

412*b*. **Portrait of a Comely Young Lady in a Rich Dress.**—She stands in a garden at a fountain, taking up water in her hand. Very finely painted.
Canvas, 19½ inches by 15½ inches.

*Sale.*—Amsterdam, September 13, 1797, No. 106 (10 florins 10, Reyers).

412*c*. **Portrait of an Old Lady.**—Both hands are shown. Life size—or full length. Very natural. [Pendant to 334*a*.]
Canvas.

*Sale.*—The dowager Madame Suasso, The Hague, April 24, 1800, No. 50 (20 florins, Ozorio).

412*d*. **Portrait of a Lady.**—Seated in a garden, amusing herself with flowers.
Dated 1680; canvas, 21½ inches by 18 inches.

*Sale.*—G. C. Blanken, The Hague, June 4, 1800, No. 11 (13 florins 15, with 412*e*, Bakhuizen).

412*e*. **Portrait of a Young Girl in White Silk.**—She stands in a garden.
Canvas, 18½ inches by 16 inches.

*Sale.*—G. C. Blanken, The Hague, June 4, 1800, No. 12 (13 florins 15, with 412*d*, Bakhuizen).

412*f*. **Portrait of a Comely Lady in a Silk Dress.**—Seated in a landscape.

Canvas, 21½ inches by 18½ inches.

*Sale.*—Amsterdam, June 13, 1809, No. 116 (2 florins, Gruyter).

412*g*. **Portrait of a very Comely Lady.**—In black silk. Very fine and transparent in style.

Panel, 9 inches by 7 inches.

*Sale.*—Rotterdam, August 3, 1811, No. 32 (64 florins, Gleym, bought in).

412*h*. **Portrait of a Young and Richly Dressed Lady.**—Finely painted.

Canvas, 18½ inches by 15½ inches.

*Sale.*—(Supplementary) J. C. Pruyssenaar, Amsterdam, December 27, 1814, No. 109.

412*i*. **Portrait of a Lady.**—Well rendered.

Canvas, 18½ inches by 15 inches.

*Sale.*—P. van den Santheuvel and J. van Strij, Dordrecht, April 24, 1816, No. 34.

412*j*. **Portrait of a Lady.**—Finely painted.

18½ inches by 15 inches.

*Sale.*—H. Hoogers, Nymwegen, June 7, 1816, No. 76.

412*k*. **Portrait of a Lady.**—Three-quarter length. Finely rendered; good colour. [Pendant to 334*f*.]

Oval, 20 inches by 16 inches.

*Sale.*—H. Hoogers, Nymwegen, June 7, 1816, No. 78.

412*l*. **Portrait of a Young and Handsomely Dressed Woman.**—Excellently painted.

Oval copper, 5 inches by 4 inches.

*Sale.*—Engelberts, Amsterdam, August 15, 1817, No. 63 (51 florins, Gruyter).

413. **Portrait of a Richly Dressed Lady.**—She fastens a dog's collar.

Canvas, 28½ inches by 24 inches.

*Sale.*—Amsterdam, April 30, 1821, No. 117 (40 florins, Louf).

413*a*. **Portrait of a Young and Richly Dressed Woman.**—She takes water in a mussel-shell from a fountain. A good and finely rendered picture.

*Sale.*—Utrecht, June 27, 1825, No. 100 (42 florins 5, with a picture by J. Maas).

413*b*. **Portrait of a Lady seated in an Arm-Chair.**—Many accessories. Well painted.

*Sale.*—Utrecht, June 27, 1825, No. 123 (6 florins 15).

413*c*. **Portrait of a Comely Young Lady in Silk.**—At a fountain.

Dated 1680; canvas.

*Sale.*—Amsterdam, August 15, 1825, No. 211.

413*d*. **Portrait of a Lady in White Silk.**—Behind her is a negro. Boldly painted.

Canvas.

*Sale.*—Amsterdam, August 15, 1825, No. 218 (25 florins).

413*e*. **Portrait of a Comely Girl as Diana.**—Holding a bow.

Canvas.

*Sale.*—Amsterdam, August 15, 1825, No. 297 (2 florins).

413*f*. **Portrait of a Lady.**

Panel, 14½ inches by 11 inches.

*Sale.*—F. Kamermans, Rotterdam, October 3, 1825, No. 88 (20 florins, Wijland).

413*g*. **Portrait of a Lady seated at a Table.**

*Sale.*—F. Kamermans, Rotterdam, October 3, 1825, No. 120 (31 florins, Exfordt).

413*h*. **Portrait of a Lady.**—Very fine colour.

*Sale.*—F. Kamermans, Rotterdam, October 3, 1825, No. 138 (149 florins, Lamme).

413*i*. **Portrait of a Lady in Silk.**—Finely rendered. [Pendant to 335.]

16 inches by 12 inches.

*Sale.*—Amsterdam, November 20, 1826, No. 15 (33 florins, with pendant).

414. **Portrait of a Comely Young Woman as a Nymph.**—Half-length. Very finely drawn and painted.

Canvas, 19 inches by 15½ inches.

*Sale.*—H. Reydon and others, Amsterdam, April 5, 1827, No. 98 (195 florins, Roos).

414*a*. **Portrait of a Lady.**—In brown and white silk. Very good.

*Sale.*—Rotterdam, April 11, 1827, No. 297 (100 florins, Lamme).

414*b*. **Portrait of a Comely Young Lady in White Silk with a Blue Silk Wrap.**—She sits beside a sculptured vase in a pleasant landscape. Very well drawn and finely painted.

Canvas.

*Sale.*—(Supplementary) Amsterdam, March 24, 1828, No. 176 (13 florins, I. Levie for Hopman).

414*c*. **Portrait of a Richly Dressed Lady.**—Seated. Boldly painted.

Canvas, 21 inches by 16½ inches.

*Sale.*—F. M. Netscher, Rotterdam, April 8, 1829, No. 24 (99 florins 15, Chaplin).

415. **Portrait of a Young and Richly Dressed Lady.**—Standing at a table on which a little dog is seated. She is fastening on the dog a collar with golden bells. Beyond is a view of a courtyard. Very good.
Canvas, 20 inches by 17½ inches.

*Sale.*—F. M. Netscher, Rotterdam, April 8, 1829, No. 25 (99 florins 15, Chaplin).

415*a*. **Portrait of a Girl in White Silk.**—She sits in a courtyard near a vase of flowers. Finely painted.
Canvas, 20½ inches by 16 inches.

*Sale.*—D. Teixeira the younger, The Hague, June 23, 1832, No. 50.

415*b*. **Portrait of a Lady.**—With fine accessories. Excellent in colour and handling. [Pendant to 336*b*.]
Canvas, 20½ inches by 17½ inches.

*Sale.*—W. J. Schellink and others, Rotterdam, April 24, 1834, No. 47 (170 florins, with pendant, Netscher).

415*c*. **Portrait of a Lady in a Rich Dress.** — Half-length; standing. Finely painted. [Pendant to 336*c*.]
Canvas, 16 inches by 12 inches.

*Sale.*—J. F. Sigault and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 183 (50 florins, with pendant, Brondgeest).

415*d*. **Portrait of a Young Lady in a Rich Dress.**
Panel, 10 inches by 8½ inches.

*Sale.*—J. F. Sigault and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 184 (6 florins 75, Gruyter).

415*e*. **Portrait of a Lady of Rank.**—Excellently painted. [Pendant to 336*d*.]

*Sale.*—J. F. Sigault and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 185 (160 florins, with pendant, Roos).

416. **Portrait of a Lady.** Sm. Suppl. 8.—She looks about thirty, and is seen almost in full face. She has brown curls, and wears a black dress with jewels in her ears and a pearl necklace.
Oval panel, 9½ inches by 7 inches.

*Sale.*—Edward Solly, London, 1834.

417. **Portrait of a Princess.**—Excellently painted. [Pendant to 336*e*.]
Canvas, 19½ inches by 15½ inches.

*Sale.*—P. van Romondt, Amsterdam, May 11, 1835, No. 18 (200 florins, with pendant, Chaplin).

417*a*. **Portrait of a Richly Dressed Lady.**—She sits at a table, upon which a negro boy places a dish of fruit. Finely rendered.

Canvas, 21½ inches by 17½ inches.

*Sale.*—P. van Romondt, Amsterdam, May 11, 1835, No. 109 (130 florins, Engelberts).

417*b*. **Portrait of a Young Lady.**—She sits in a garden beside a fountain. Finely painted.

Canvas, 21½ inches by 17½ inches.

*Sale.*—P. van Romondt, Amsterdam, May 11, 1835, No. 110 (91 florins, Westenberg).

417*c*. **Portrait of a Lady.**—Very good; finely rendered.

Panel, 6 inches by 5½ inches.

*Sale.*—Amsterdam, July 11, 1836, No. 102 (4 florins).

417*d*. **Portrait of a Young Girl.**—She leans her left arm on a fountain. She has a rose in her right hand.

Canvas, 20 inches by 22 inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 485 (95 francs, Chipdal).

417*e*. **Portrait of a Lady.**

Silver, 4 inches by 3 inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 486 (10 francs).

417*f*. **Portrait of a Lady in White Silk.**—She adjusts her kerchief with her right hand.

Oval copper, 4 inches by 3½ inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 487 (56 francs, Burton).

417*g*. **Portrait of a Richly Dressed Young Lady.**

Panel, 11 inches by 8½ inches.

*Sale.*—Franzi, Amsterdam, October 5, 1837, No. 32 (16 florins 50, Keijzer).

417*h*. **Portrait of a Lady.**

Panel, 18½ inches by 15½ inches.

*Sale.*—Hodges and others, Amsterdam, February 27, 1838, No. 85.

417*i*. **Portrait of a Richly Dressed Lady.**—She sits at a table covered with a Persian carpet in a stately gallery. Exceptionally well drawn and painted. [Pendant to 337.]

Canvas, 19 inches by 16 inches.

*Sale.*—F. van Harencarspel Eckhardt and others, Amsterdam, August 15, 1842, No. 87 (280 florins, with pendant, Brondgeest).

418. **Portrait of a Lady of Rank.**—Finely rendered. [Pendant to 337*a*.]

Oval canvas, 18 inches by 14 inches.

*Sale.*—F. van Harencarspel Eckhardt and others, Amsterdam, August 15, 1842, No. 88 (20 florins, with pendant, Foret).

418*a*. **Portrait of a Lady in Brown Silk.**—Very good; finely rendered.

*Sale.*—(Supplementary) Von Scheibler and others, Aachen, September 13, 1842, No. 16.

419. **Portrait of a Lady of Rank in Widow's Weeds.** Sm. Suppl. 2.—She sits in a despondent attitude at a table on which are an hour-glass and a skull.

Canvas, 29 inches by 23 inches.

Described from the catalogue of the collection of the Duke of Brunswick, 1842 (Sm.); but no longer there.

420. **Portrait of a Lady as Diana.** Sm. Suppl. 22.—She is fair with light curls, and wears a rich damask robe. She sits on some stonework, leaning her arm on the edge of a fountain. In her left hand is a bow; beside her lies a quiver. The fountain is adorned with a Cupid and a dolphin. The scene is laid in a grove.

Canvas, 21½ inches by 18 inches.

Imported into England by the dealer Chaplin, and sold to Norton.
In the possession of the London dealer Norton, 1842 (Sm.).

421. **Portrait of a Lady.** Sm. Suppl. 23.—About thirty-five years of age. She has auburn hair, and wears an orange silk robe and a blue scarf. She sits in an arm-chair, extending her hand to take a basket of fruit and flowers presented by a comely girl in white satin. Through an open window is seen a distant landscape. "Painted in a fine broad style" (Sm.).

Canvas, 28 inches by 23½ inches.

In the possession of P. Norton, London, before 1842 (Sm.).

422. **Portrait of a Lady.** Sm. Suppl. 13.—She wears a white satin robe and a blue scarf, and stands beside a table on which she rests her left arm. She holds the scarf with her right hand. [Probably a pendant to 327.]

Panel, 10 inches by 7 inches.

In the Hermitage Palace, St. Petersburg, 1842 (Sm.), but not now there.

422*a*. **Portrait of a Comely Young Lady.**—Seated at a table.
Canvas, 22 inches by 17½ inches.

*Sale.*—P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 193.

422*b*. **Portrait of a Lady of Rank.**
Canvas, 13 inches by 10½ inches.

*Sale.*—(Supplementary) P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 224.

422*c*. **Portrait of a Lady of Rank seated in a Garden.**
Canvas, 22 inches by 16½ inches.

*Sale.*—(Supplementary) P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 225 (10 florins 25, Roos).

422*d*. **Portrait of a Young Lady in a Park.**—She leans on a pedestal.

*Sale*.—Paris, March 28, 1845, No. 57 (152 francs).

422*e*. **Portrait of a Woman in a Silk Dress.**—Half life size; in rich surroundings. Painted with much loving delicacy. Well preserved.

Signed; canvas, 18½ inches by 23½ inches.

*Sale*.—Leipzig, March 31, 1845, No. 236.

422*f*. **Portrait of a Comely Young Lady with a Small Dog in her Lap.**—She sits in a garden.

Canvas, 21 inches by 16 inches.

*Sale*.—Amsterdam, May 6, 1845, No. 87 (50 florins, Neve).

422*g*. **Portrait of a Lady of Rank.**—She wears a blue silk bodice. She leans with her left hand on a table with a cover, upon which are peaches and other fruits. Masterly in style. [Pendant to 339*e*.]

Canvas, 18 inches by 14½ inches.

*Sale*.—V. L. Vegelin van Claerbergen, Leeuwaarden, April 6, 1846, No. 68.

423. **Portrait of a Richly Dressed Young Woman.**—She leans on the stone base of a sculptured fountain. With her right hand she fondles a lamb which lays its forefeet on her fine dress. Her long curls fall on her shoulders. On her head are flowers.

Panel, 14 inches by 11 inches.

*Sale*.—Héris, Brussels, June 19, 1846, No. 45.

423*a*. **Portrait of a Stately Dutch Lady.**—[Pendant to 341*a*.]

Engraved by Robert Cooper as "Mrs. Desborough"; but even the sale catalogue questions the accuracy of this identification.

*Sale*.—Duke of Buckingham, Stowe, August 15, 1848, No. 328 (£22 : 11s., with pendant, J. and W. Dent).

423*b*. **Portrait of a Young Lady.**—She sits leaning one arm on a table covered with a carpet. She wears a white silk dress embroidered with gold. Finely rendered.

Panel, 8 inches by 6 inches.

*Sale*.—Steenecruys, Antwerp, May 14, 1850, No. 55.

423*c*. **Portrait of a Lady of Rank.**

Panel, 10½ inches by 8 inches.

*Sale*.—Rotterdam, December 11, 1851, No. 115.

423*d*. **Portrait of a Lady of Rank.**

Oval, canvas, 31½ inches by 26 inches.

*Sale*.—Amsterdam, October 26, 1852, No. 80 (20 florins, A. Philip).

423*e*. **Portrait of a Lady of Rank.**—Finely rendered.

Canvas, 15½ inches by 13½ inches.

*Sale*.—(Supplementary) Amsterdam, October 26, 1852, No. 314 (19 florins 50, Glazer).

423*f*. **Portrait of a Lady of Rank.**—Well painted.
Canvas, 17½ inches by 13 inches.

*Sale.*—(Supplementary) Amsterdam, October 26, 1852, No. 315 (5 florins, Slaas).

423*g*. **Portrait of a Lady.**—In a blue silk cloak. Very finely rendered. [Pendant to 342*a*.]
Canvas, 18½ inches by 15 inches.

*Sale.*—(Supplementary) Amsterdam, December 20, 1853, No. 124 (51 florins, with pendant, Glazer).

423*h*. **Portrait of a Lady of Rank.**—Very tenderly rendered. A late work.

In the collection of Howard Galton, Hadzor, near Droitwich, 1854 (Waagen, iii. 224).

424. **Portrait of a Young Lady of Rank.**—She sits at a table near an open window. In her hands is a garland of flowers. Very finely drawn and carefully rendered.
Canvas, 19 inches by 15½ inches.

*Sale.*—Amsterdam, October 9, 1855, No. 88.

424*a*. **Portrait of a Richly Dressed Lady of Rank.**—Many accessories. [Pendant to 342*c*.]

*Sale.*—(Supplementary) Amsterdam, August 20, 1856, No. 445.

425. **Portrait of a Comely Young Lady with a Parrot.**—In a room. Her right hand rests on a table covered with a rich carpet. With her left hand she offers a lump of sugar to the parrot. She wears a white silk dress over which is a white drapery; her hair is in curls.
Panel, 16 inches by 13½ inches.

*Sale.*—Thyssen, Paris, December 20, 1856 (350 francs, bought in).

425*a*. **Portrait of a Lady with a Small Dog.**
Canvas, 24 inches by 13 inches.

*Sale.*—M. Wolff, Berlin, May 25, 1857, No. 448.

425*b*. **Portrait of a Woman.**—"A delicate female portrait," which "recalls Caspar Netscher, but is hung too high for an opinion" (Waagen).

In the collection of the Rev. Thomas Staniforth, Storrs, Windermere, 1857 (Waagen, iv. 427).

425*c*. **Portrait of a Comely Lady.**
Canvas, 28½ inches by 22 inches.

*Sale.*—Antwerp, June 10, 1858, No. 36.

426. **Portrait of a Lady.**—Full length; life size. She wears a white silk dress, and stands at a balustrade in a park. Her expressive head is seen in full face. She has fair curls. A red drapery hangs from richly sculptured columns. Wrongly described in the sale-catalogue as

"Portrait of the Princess Friderike Sophie Wilhelmine of Orange-Nassau" (1747-1837). [Compare 395.]

Canvas, 90 inches by 68 inches.

*Sale.*—H. G. Nahuys van Burgst, Antwerp, September 13, 1858.

426*a*. **Portrait of a Young Lady of Rank holding a Parrot.**—She stands near a balustrade hung with a Persian carpet.

Canvas, 13½ inches by 11 inches.

*Sale.*—J. Moyet, Amsterdam, April 12, 1859, No. 83 (55 florins, Rotteveen).

426*b*. **Portrait of a Lady as Diana.**—A small full length in rich costume.

*Sale.*—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 50 (£11 : 11s., Gritten).

426*c*. **Portrait of an Elderly Lady.**—Half-length. She wears a blue silk dress, and holds some flowers in her left hand. Landscape background.

Canvas, 17 inches by 12½ inches.

*Sale.*—F. Werbrouck and others, Antwerp, September 12, 1859, No. 124.

427. **Portrait of a Comely Young Lady.**—She rests her right arm lightly on an antique table. She wears a handsome dress of brocade with a blue ground, and over it a brown silk wrap, the loose folds of which she carefully holds together. She has abundant fair hair which falls in long curls on her shoulders. At the back is a large curtain, drawn back. At one corner of the table is a fine Persian carpet which is falling to the ground. A very fine picture.

Canvas, 19 inches by 15 inches.

*Sale.*—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 70 (590 francs, De Fresne).

428. **Portrait of a Young Girl.**—Three-quarter length; standing, to the right. She breaks a twig from an orange tree in a vase adorned with a relief. She has pale fair hair with ringlets on the temples, and long curls falling on her bare shoulders. She wears a white silk dress, cut low at the neck, with her arms bare. In the background to the left is architecture; to the right is a view under an evening sky. The silk dress is painted in the manner of Ter Borch. Of fine quality.

Canvas, 28½ inches by 22½ inches.

*Sale.*—Dr. van Cleef, Paris, April 4, 1864, No. 68 (1750 francs).

428*a*. **Portrait of a Lady in a Handsome Dress.**

Canvas, 19 inches by 15½ inches.

*Sale.*—Madame J. van der Hoop, Rotterdam, October 13, 1864, No. 58.

428*b*. **Portrait of a Lady in a Satin Dress.**—With a negro.

In the Dannenberg collection, Berlin, 1864 (Parthey, ii. 189).

428*c*. **Portrait of a Lady in White Satin.**—She sits in a garden with an orange in her hand.

Signed ; canvas, 21½ inches by 17½ inches.

In the Hollandt collection, Brunswick, 1864 (Parthey, ii. 188).

428*d*. **Portrait of a Young Girl.**

In the Luisium, Dessau, 1864 (Parthey, ii. 191).

428*e*. **Portrait of a Lady of Rank in White Satin.**—With a black page.

Canvas.

In the Hoser collection, Prague, 1864 (Parthey, ii. 189).

428*f*. **Portrait of a Queen.**—A miniature.

*Sale*.—A. H. Deckens and others, Amsterdam, May 23, 1865, No. 156 (43 florins 50, Houte).

429. **Portrait of a Lady of Rank.**—Half-length ; seen in full face. She moistens her fingers in a fountain to the right. She wears a light silk dress, cut low at the neck, and over it a simple cloak of embroidered brocade. Her neck and arms are bare. She wears pearls at her throat and in her ears. Her fine hair frames her face. The fountain is adorned with a Cupid.

Signed in full on the basin of the fountain, and dated 1680 ; canvas, 21 inches by 18 inches.

*Sale*.—A. J. Essingh, Cologne, September 18, 1865, No. 214.

430. **Portrait of a Comely Lady of Rank.**—She looks scarcely twenty years of age. Half life size ; seen in full face. She sits resting her left arm on a table with a coloured cover. Her fine hair, lightly powdered, falls in curls on her bare neck. Under her becoming blue dress is seen the edge of the white chemisette covering her bosom. The dress is fastened by a string of pearls in front. Her slashed sleeves are adorned with pearls, leaving the forearms bare. In the right background is a large yellow drapery with tassels. To the left is a park. A masterpiece.

Canvas, 22 inches by 16½ inches.

*Sale*.—A. J. Essingh, Cologne, September 18, 1865, No. 215.

430*a*. **Portrait of a Lady.**—She sits in a velvet arm-chair at the foot of a column at the entrance to a park. She wears a loose silk dress over which is thrown a plain red drapery. Her face, with a delicate complexion, is framed in her long fair wavy hair.

Panel, 16 inches by 13½ inches.

*Sale*.—J. J. Chapuis, Brussels, December 4, 1865, No. 289.

430*b*. **Portrait of a Lady of Rank.**—In a handsome dress with a plumed hat.

Canvas, 15 inches by 14 inches.

*Sale*.—J. J. Chapuis, Brussels, December 4, 1865, No. 289.

430*c*. **Portrait of a Lady.**—In a rich dress. Seen in full face.

Canvas, 16 inches by 12 inches.

*Sale*.—J. J. Chapuis, Brussels, December 4, 1865, No. 513.

430*d*. **Portrait of a Young Dutch Lady.**—Half-length; turned three-quarters right. In black with a pearl necklace, and a coiffure in the Ninon style.

*Sale.*—Albert, Paris, March 15, 1866, No. 352.

430*e*. **Portrait of a Lady of Rank.**—[Pendant to 343*a*.]
Canvas, 20 inches by 16 inches.

*Sale.*—L. Stokbroo van Hoogwoud en Aartswoud, Hoorn, September 3, 1867, No. 136.

430*f*. **Portrait of a Lady of Rank.**—Full length. In a dress of flowered silk.
Canvas, 28 inches by 22 inches.

*Sale.*—L. Stokbroo van Hoogwoud en Aartswoud, Hoorn, September 3, 1867, No. 138.

431. **Portrait of a Comely Young Lady in White Silk.**—She stands in a garden at the base of a column, playing with a little dog who is on the stone. Excellently painted. According to a MS. note by an unknown hand in the sale-catalogue, this was a work of E. van der Neer.

*Sale.*—H. A. Haarsma, Amsterdam, October 8, 1867, No. 43 (245 florins, Hopman).

431*a*. **Portrait of a Lady.**

Exhibited at Leeds, 1868, No. 650.
In the collection of Robert Field.
In the collection of Henry Harvey, 1868.

431*b*. **Portrait of a Young Lady.**—A negro offers her some fruit.
Oval, canvas, 19½ inches by 16 inches.

*Sale.*—H. Rochussen and others, Rotterdam, November 3, 1869, No. 7 (50 florins, Thyssen).

431*c*. **Portrait of a Lady.**
Oval, canvas, 19½ inches by 16 inches.

*Sale.*—H. Rochussen and others, Rotterdam, November 3, 1869, No. 9 (40 florins, Dirksen).

431*d*. **Portrait of a Lady with a Little Dog.**
Oval, canvas, 19½ inches by 16 inches.

*Sale.*—H. Rochussen and others, Rotterdam, November 3, 1869, No. 10 (59 florins, Dirksen).

431*e*. **Portrait of a Young Lady.**
Canvas, 34 inches by 28 inches.

*Sale.*—H. Rochussen and others, Rotterdam, November 3, 1869, No. 124 (30 florins, De la Haye).

432. **Portrait of a Young Princess.**—Full length; life size; standing, in full face. Her right hand rests on a table covered with a red carpet, on which lies a crown. Her left arm rests on her dress. She wears

a gold brocade bodice, and has fair hair dressed in the style of Madame de Sévigné. In the background is architecture—the hall of a palace.

Canvas, 80 inches by 52 inches.

*Sale.*—Marquis du Blaisel, Paris, March 16, 1870, No. 90 (1200 francs).

432*a*. **Portrait of a Lady of Rank.**—She sits at the entrance to a park, with flowers in her hands. Her left arm rests on a stone pedestal. In the background is a landscape with sky.

*Sale.*—De Saint-Rémy, Paris, April 26, 1870, No. 120.

433. **Portrait of a Lady of Rank.**—Three-quarter length. She sits, turned three-quarters left, on a red velvet arm-chair. Beside her to the left is a table covered with a Persian carpet. Her left hand rests on the arm of the chair; her right hand is on her lap. She wears a black velvet dress with gold and jewelled ornaments. In the background to the right is a landscape; to the left is a curtain caught up on high.

Signed in full; 18 inches by 15½ inches.

Engraved by J. H. Rennefeld.

*Sale.*—The dowager Madame Roëll, born Hodshon, Amsterdam, April 25, 1872, No. 16 (600 florins).

433*a*. **Portrait of a Lady.**—Seated; in a brown silk dress.

Canvas, 18½ inches by 15½ inches.

*Sale.*—C. G. E. A. Baron van Lamsweerde and others, Amsterdam, March 18, 1874, No. 217.

433*b*. **Portrait of a Comely Young Lady.**—She sits beside a fountain. Near her is a negro with a basket of fruit.

Oval, canvas, 20 inches by 16 inches.

*Sale.*—J. F. van Houtum and others, Amsterdam, November 18, 1874, No. 20.

433*c*. **Portrait of a Well-Dressed Lady.**—Seated.

Canvas, 19 inches by 16 inches.

*Sale.*—S. J. Count van Limburg Stirum, Amsterdam, February 23, 1876, No. 720 (300 florins).

434. **Portrait of a Lady with Fair Curls.**—She wears a white silk dress and a purple silk wrap, and sits on a marble bench in a garden, stroking a little dog. To the left is a vase of flowers.

Signed; canvas, 22 inches by 18½ inches.

*Sale.*—Goldsmid, Paris, May 4, 1876, No. 99.

435. **Portrait of a Young Lady.**—Half-length; standing. She wears a low-cut dress of black velvet. On her left shoulder is a yellow wrap, which she holds with both hands. Her white sleeves are held up by clasps. She has long curls and wears a pearl necklace. A very fine work.

Signed in full, and dated 1673; panel, 16 inches by 12½ inches.

*Sales.*—D. Vis Blokhuyzen, Paris, April 1, 1870, No. 52 (820 francs).
C. R. Ruhl, Cologne, May 15, 1876, No. 92.

436. **Portrait of a Lady.**

It is uncertain whether two or more of the following were identical :—

*Sales.*—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 206), No. 28 (51 florins)—comely and young.

The Hague, May 3, 1729 (Terw. 6), No. 68 (115 florins)—very good.

Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 419), No. 164—but No. 165 of the original catalogue—(14 florins) ; a small picture.

Amsterdam, April 27, 1740 (Hoet, ii. 2), No. 16 (60 florins)—young ; very finely rendered.

M. Terwesten, The Hague, September 20, 1757, No. 42—pleasing.

Amsterdam, April 12, 1759, No. 112 (6 florins, with the pendant noted under 336).

J. A. Sichterman, Groningen, August 20, 1764, No. 229.

Amsterdam, June 5, 1765, No. 35—on copper ; good.

The Hague, April 29, 1769, No. E. E. 7 (43 florins).

S. Fokke, Amsterdam, December 6, 1784, No. 49—oval ; very fine.

Amsterdam, December 5, 1785, No. 131 (2 florins, with pendant noted under 336, Asser).

Amsterdam, April 9, 1818, No. 104 (5 florins 5, Eversdijk)—pleasing.

Rotterdam, April 11, 1827, No. 88 (24 florins, Lamme).

C. Piera, Amsterdam, September 7, 1829, No. 79 (4 florins, Hopman)—on panel ; pleasing.

Parks, Brussels, May 4, 1835, No. 240—full length.

(Supplementary) Antwerp, September 7, 1846, No. 54.

Exhibited at Leyden, 1850 ; two works, Nos. 179 and 180 ; then in the G—— collection.

*Sales.*—Antwerp, February 24, 1851, No. 71—young ; on canvas.

Daiwaille, Rotterdam, March 7, 1851, No. 175.

A. Schaepkens, Maastricht, June 26, 1876, No. 91 ; half life size or half-length ; pendant to 344*a*.

437. **Portrait of a Lady in an Elegant Low Dress.**—Three-quarter length. She sits, seen almost in full face, on a stone bench, leaning her right elbow on a pedestal adorned with a relief. Her right forefinger is under the string of pearls fastened on the edge of her bodice. She holds another string of pearls in her left hand which lies in her lap. In the background is a landscape with architecture and a marble statue.

Signed in full on the left ; canvas, 18½ inches by 16 inches.

*Sales.*—The dowager Madame Roëll, born Hodshon, Amsterdam, April 25, 1872, No. 15 (800 florins, Melville van Carnbee).

Van Loon, Van Winter, and others, Amsterdam, February 26, 1878, No. 51.

437*a*. **Portrait of a Beauty of the Court of Louis XIV. or Charles II. as a Shepherdess.**—She reclines in a landscape, holding a shepherd's staff. At the back are sheep.

Canvas, 13½ inches by 16 inches.

*Sale.*—P. C. Nahuys, born F. M. Hodgson, C. F. Royer, born Kerst, and others, Amsterdam, November 14, 1883, No. 117.

437*b*. **Portrait of a Young Woman.**—Standing. She wears a fur-trimmed dress. Her long brown hair falls in curls on her bare shoulders.

Canvas, 48 inches by 36 inches.

*Sale.*—H. Hollander, the widow of G. J. Schouten, H. Pino, and others, Amsterdam, October 14, 1884, No. 59.

437*c*. **Portrait of a Young Woman.**—Three-quarter length; seated. She has a broad curly fringe, and wears a pearl necklace. Her left hand holds her red cloak at her bosom; her right arm rests on a table beside her. To the left, through an open window, is seen the sky, with flowering shrubs.

Signed in full, and dated illegibly; canvas, 18½ inches by 14½ inches.

Exhibited at Düsseldorf, 1886, No. 233.
Then in the collection of H. von Rath, Lauersfort.

437*d*. **Portrait of a Lady.**—Half-length; seen almost in full face. She wears a low-cut greyish-purple gown and a pearl necklace. Landscape background.

17 inches by 12½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1887, No. 52.
Then in the collection of S. C. Joyce.

438. **Portrait of a Lady.**—Half-length; seen in full face. She is behind a stone balustrade, on which stands a basket of flowers, in a garden close to a statue. A negro maid-servant at her side puts on her bracelets. She wears a low-cut satin dress, with pearls at her throat and on her arms. Her left hand is on her bosom; she holds her kerchief with her right hand. An excellent picture.

Dated 1680; canvas, 20½ inches by 17 inches.

*Sale.*—Freiherr von Fechenbach and others, Cologne, May 29, 1889, No. 52 (230 mark).

439. **PORTRAIT OF A YOUNG LADY IN WHITE SILK WITH A RED CLOAK.**—She sits on a terrace in a park. Beside her is a basket of flowers. At the back are trees.

Signed below the flower-basket, and dated 1678; 19½ inches by 16 inches.

*Sale.*—Heymel, Berlin, November 5, 1889, No. 33 (600 mark).

440. **PORTRAIT OF A YOUNG LADY IN A LOW-CUT YELLOW DRESS.**—Three-quarter length. She has a blue wrap, and reddish curls. She leans with both arms on a balustrade, to the right. In the left background are trees in a park.

15½ inches by 11½ inches.

*Sale.*—Heymel, Berlin, November 5, 1889, No. 86.

440*a*. **Portrait of a Lady with a Garland.**

18 inches by 14 inches.

*Sale.*—London, May 13, 1893, No. 64.

440*b*. **Portrait of a Lady of about Forty.**—She wears a bodice

lined with blue silk and set with jewels, over a loose chemisette, leaving the neck bare. With her right hand she holds a drapery that falls over her shoulders and is fastened at the waist.

Signed in full, and dated 1664; oval, canvas, 20½ inches by 17½ inches.

*Sale.*—H. D. Roussel, Brussels, May 23, 1893, No. 57.

440*c*. **Portrait of a Lady.**—Almost full length. She sits in front of thick bushes, wearing a red dress and a white under-garment richly trimmed with lace. Her left arm rests on a block of stone; her right hand, in which are flowers, lies on her lap.

Canvas, 48 inches by 38½ inches.

*Sale.*—Krupp, the younger, and others, Cologne, October 29, 1894, No. 129.

440*d*. **Portrait of a Lady with a Dog.**—A young lady, wearing a red skirt and a fur jacket sits at a table with a red cover. She holds an open book in her left hand, and with the right fondles her dog which sits on the table.

Panel, 10 inches by 7½ inches.

*Sale.*—Krupp, the younger, and others, Cologne, October 29, 1894, No. 130.

441. **Portrait of a Lady.**—Three-quarter length. She stands in a dark corner of a park, beside a fountain. She wears a yellow flowered dress and a white mantle. Her left hand is on a blue wrap round her shoulders; in her right hand is a pink. Her face, framed in fair curls, is turned towards the spectator.

Canvas, 22½ inches by 18 inches.

*Sales.*—Clavé-Bouhaben, Cologne, June 4, 1894, No. 85 (280 mark).
Wyl von Wymetal and others, Cologne, June 14, 1895, No. 178.

441*a*. **Portrait of a Lady of Rank.**—With many flowers in her lap. Almost full length. She sits in a park adorned with sculptures, and leans her right arm on the balustrade of a fountain, on the edge of which a parrot perches. The lady wears a yellow dress, a blue cloak, and a large lace veil on her head.

Canvas, 20 inches by 16 inches.

*Sale.*—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 179.

441*b*. **Portrait of a Lady.**—Three-quarter length; seated, to the left. She wears a low-cut orange silk dress. Beside her is a large vase with flowers. Doubtless the wife of the man portrayed in the pendant, 352.

Signed in full, and dated 1680; canvas, 15½ inches by 12½ inches.

*Sale.*—Henry Doetsch, London, June 22, 1895, No. 370.

441*c*. **Portrait of a Lady.**—Standing beside a fountain.

46 inches by 36 inches.

*Sale.*—Amsterdam, November 5, 1895, No. 28.

442. **PORTRAIT OF A YOUNG LADY IN A RICH DRESS.**—With a little dog on a table covered with a Persian carpet.

Signed; 12 inches by 10 inches.

*Sale.*—Arthur Seymour, London, July 4, 1896, No. 58 (£20).

443. **PORTRAIT OF A LADY IN RED.**—She sits, leaning on a Persian carpet. [Possibly identical with 443*a*.]
Signed, and dated 1669; 21 inches by 17½ inches.

*Sale.*—Arthur Seymour, London, July 4, 1896, No. 59 (£22).

443*a*. **Portrait of a Lady in Red.**—She sits leaning on a table covered with a Persian carpet. [Possibly identical with 443.]
Signed, and dated 1669.

*Sale.*—Charles Brandling and others, London, January 9, 1897, No. 46.

443*b*. **Portrait of a Lady.**—Seated. In grey with a green skirt.
19 inches by 16 inches.

*Sale.*—Lord Waterpark and others, London, June 12, 1897, No. 129.

443*c*. **Portrait of a Young Lady of Rank.**—Three-quarter length. She wears a brown dress and a greenish cloak, and sits in a landscape, holding flowers in her left hand.
Canvas, 18 inches by 14½ inches.

*Sale.*—Von Huene and others, Cologne, April 25, 1898, No. 76.

443*d*. **Portrait of a Lady in White.**—Seated at a table.
Panel, 14 inches by 11 inches.

*Sale.*—London, March 25, 1899, No. 124.

443*e*. **Portrait of a Young Lady in Blue.**
20 inches by 16 inches.

*Sale.*—Bunbury and others, London, June 15, 1901, No. 131.

443*f*. **Portrait of a Lady.**—In white with a blue drapery. Seated.
19 inches by 15 inches.

*Sale.*—William Moore and others, London, July 27, 1901, No. 19.

443*g*. **Portrait of a Young Girl.**—She sits in a landscape, taking fruit offered her by a negro.
16 inches by 13 inches.

*Sale.*—Raedt van Oldenbarneveld, Amsterdam, April 15, 1902, No. 137 (76 florins).

443*h*. **Portrait of a Lady.**—In grey with white sleeves. [Pendant to 352*e*.]
19 inches by 16 inches.

*Sale.*—Mrs. Hirsch and others, London, May 24, 1902, No. 38.

444. **Portrait of a Lady of about Thirty-five.**—Three-quarter length, almost in full face. She wears a brown dress and a red silk cloak. She sits at a window, through which is seen a landscape. [Pendant to 353.]
Signed in full, and dated 1670; 21 inches by 17½ inches.

*Sale.*—Brussels, January 21, 1903, No. 87.

444*a*. **Portrait of a Lady as Diana.**
14 inches by 11½ inches.

*Sale.*—MacAndrew, London, February 14, 1903, No. 137.

444*b*. **Portrait of a Lady.**—[Pendant to 353*a*.]
Oval, 19½ inches by 16 inches.

*Sale.*—Fenton and others, London, February 16, 1903, No. 62.

444*c*. **Portrait of a Lady in Red.**—Seated at a table.
20½ inches by 16 inches.

*Sale.*—Lady Wetherall and others, London, April 18, 1903, No. 61.

445. **Portrait of a Comely Lady.**—She has fair curls, and wears a white silk dress with puffed sleeves and an elegant brown silk wrap. She sits in a handsome interior, leaning her elbow on the window-sill. Her left hand is on her right wrist. To the left is a view of a park.

Signed in full on the left at foot, and dated 1681; canvas, 18½ inches by 15 inches.

*Sale.*—Etienne Le Roy, Brussels, April 27, 1903, No. 63 (4000 francs, Vicomte Du Bus de Gisignies).

446. **Portrait of a Lady in Blue and White.**—Walking in a garden.

33½ inches by 26 inches.

*Sales.*—J. Wardell, London, May 10, 1879 (£168, Frazer).
Cope, London, December 12, 1903, No. 23.

446*a*. **Portrait of a Lady in Red.**—With a dark wrap, and with her pet dog.

Signed; canvas, 19½ inches by 15 inches.

*Sale.*—A. von Keller and others, Frankfort-on-Main, May 17, 1904, No. 61.

446*b*. **Portrait of a Lady in Brown.**
16½ inches by 13 inches.

*Sale.*—J. G. Menzies and others, London, February 25, 1905, No. 29.

446*c*. **Portrait of a Lady of about Thirty.**—Half-length; seated, in full face. She wears a low-cut red dress and a blue cloak. Landscape background. [Pendant to 357*b*.]

Signed; canvas, 21½ inches by 17½ inches.

*Sale.*—Brussels, May 2, 1905, No. 71.

446*d*. **Portrait of a Lady in Red and White.**—She sits on a terrace.

26½ inches by 22 inches.

*Sale.*—Sir George Elliot and others, London, July 8, 1905, No. 31.

446*e*. **Portrait of a Lady in Blue.**—[Pendant to 358*a*.]
Oval, 19½ inches by 16 inches.

*Sale.*—Fred. Bower, London, February 12, 1906, No. 94.

446*f*. **Portrait of a Lady in Yellow and Blue.**
20 inches by 18 inches.

*Sale.*—J. Senior, London, April 28, 1906, No. 145.

446*g*. **Portrait of a Lady.**—Seated; in a brownish-yellow dress with a blue wrap. [Pendant to 358*b*.]
20½ inches by 16½ inches.

*Sales.*—W. Millers Rawlinson and others, London, May 24, 1902, No. 110. London, June 30, 1906, No. 101.

446*h*. **Portrait of a Young Lady in a Rich Loose Silk Gown.**—She leans on her left elbow, and seems to be enveloped in clouds. She holds a laurel wreath in her right hand.
Signed on the left at foot; canvas, 17 inches by 15 inches.

*Sale.*—Alphonse Wattel-Bayart, Roubaix, December 17, 1906, No. 123.

446*i*. **Portrait of a Lady.**—In white, with a red skirt.
16½ inches by 11½ inches.

*Sale.*—Mrs. Yeats Edwards and others, London, March 4, 1907, No. 20.

446*j*. **Portrait of a Lady in Yellow.**
28 inches by 23 inches.

*Sale.*—Prince Frederick Duleep Singh, London, April 29, 1907, No. 20.

447. **PORTRAIT OF A LADY.**—Three-quarter length; seated, to the left. Her left hand is on her lap. She leans her right elbow on a window-sill, upon which lies a little dog. She wears a copper-coloured dress, cut low at the neck, and with slashed sleeves. There are pearls at her throat and in her ears. In the background to the right is a curtain; to the left through a window is seen a landscape.
Signed in full on the left at foot, and dated 1675; panel, 20½ inches by 18 inches.

Exhibited at Berlin, 1906, No. 92.
*Sale.*—Dr. Fritz Clemm, Berlin, December 3, 1907, No. 245.

447*a*. **Portrait of a Richly Dressed Lady.**—She plucks an orange-blossom.
Signed, and dated 1665; 19½ inches by 16 inches.

*Sale.*—William Rome, London, December 21, 1907, No. 89 (£52 : 10s., Green).

447*b*. **Portrait of a Girl with a Parrot.**—[Pendant to 69*c*.]
Copper, 6 inches by 5 inches.

*Sale.*—Lord Young and others, London, February 29, 1908, No. 116 (£28 : 7s., with pendant, Corns).

447*c*. **Portrait of a Lady of Rank.**—She wears a red dress and a blue wrap, and offers cherries in her left hand to a bird. She leans on her chair with her right hand. Very good.
Canvas, 52 inches by 38 inches.

*Sale.*—Berlin, April 13, 1908, No. 121.

447*d*. **Portrait of a Lady.**—Dressed in blue and yellow, and seated in a garden.

Signed, and dated 1683; 18 inches by 15 inches.

*Sale.*—H. Zoeppritz, London, May 15, 1908, No. 17 (£79 : 16s., Böhler).

447*e*. **Portrait of a Lady.**—In white and brown, with a blue wrap. [Pendant to 359*b*.]

20 inches by 16 inches.

*Sale.*—H. Zoeppritz, London, May 15, 1908, No. 138 (£73 : 10s., with pendant, Willis).

448. **PORTRAIT OF A COMELY LADY.**—Three-quarter length. She sits to the right beside a table, over which hangs the lower part of a large brown curtain; she leans her right elbow on the table. She wears a low-cut blue silk dress. A wrap is thrown over her right arm, and held in her left hand. She has full white sleeves, and wears pearls in her ears and at her throat. To the right behind her is a pot of flowers on a balustrade; beyond is a view of a landscape. [Pendant to 360.]

Canvas, 21 inches by 17½ inches.

*Sale.*—E. Moll the elder and others, Amsterdam, December 15, 1908, No. 98 (1275 florins, with pendant).

449. **Portrait of a Young Lady of Rank.**—Three-quarter length; seated. Under an old gold wrap she wears a low-cut dress of blue silk embroidered with gold and adorned with large ropes of pearls and clasps. She wears pearls at her throat, and holds with both hands a red drapery. At the back is a window, giving a view of a park with a fountain and an orange tree. Two oranges lie on the window-sill.

Canvas, 21 inches by 17½ inches.

*Sale.*—E. Moll the elder and others, Amsterdam, December 15, 1908, No. 99 (530 florins).

450. **Portrait of a Young Lady with a Green Parrot.**—She holds the bird on her left hand. She wears a handsome loose dress and sits on a rock in a green landscape. Her chemisette is trimmed with lace and partly covered by a blue silk drapery.

Canvas, 19 inches by 14½ inches.

*Sale.*—E. Moll the elder and others, Amsterdam, December 15, 1908, No. 100 (210 florins).

450*a*. **Portrait of a Lady in Brown.**—With a negro page.

15½ inches by 13½ inches.

*Sale.*—W. L. Redhead and others, London, July 23, 1909, No. 43.

450*b*. **Portrait of a Lady of Rank.**—Half-length; turned three-quarters left. She wears a low-cut grey silk dress and a velvet cloak. Her curls are lightly powdered. [Pendant to 361.]

Oval, canvas, 18½ inches by 15½ inches.

*Sale.*—Paris, April 21, 1910, No. 47.

450*c*. **Portrait of a Young Girl.**—Half-length. She wears a white dress and a pink wrap, and has pearls at her throat and in her curls.

Oval, canvas, 17 inches by 13 inches.

*Sale.*—H. Emden of Hamburg, Berlin, May 3, 1910, No. 25.

450*d*. **Portrait of a Lady with a Hawk and a Dog.**

20 inches by 15 inches.

*Sale.*—C. E. Vertue and others, London, July 18, 1910, No. 63.

450*e*. **Portrait of a Lady.**—Seated in a garden; wearing a pale red dress and a blue sash.

Oval, 27½ inches by 22½ inches.

*Sale.*—C. E. Vertue and others, London, July 18, 1910, No. 85.

450*f*. **Portrait of a Lady.**—In a dark green dress. Behind her is a maid-servant.

36 inches by 26½ inches.

*Sale.*—Mrs. Murray Guthrie and others, London, March 11, 1911, No. 129 (£9 : 19 : 6, Peters).

450*g*. **Portrait of a Lady in a Red Cloak.**—Seated, with a parrakeet.

23 inches by 19 inches.

*Sale.*—Rev. B. Beridge and others, London, April 8, 1911, No. 62 (£26 : 5s., J. Howard).

450*h*. **Portrait of a Lady as Diana.**—In a white dress and blue sash.

27½ inches by 23 inches.

*Sale.*—Lord Abercromby and others, London, July 14, 1911, No. 77 (£31 : 10s., Metchkovsky).

450*i*. **Portrait of a Young Lady with a Parrot.**—She stands behind a window-sill, adorned with a relief, over which hangs a Persian carpet. She wears a low-cut white silk dress with a blue wrap. She raises her left hand to give a sweetmeat to a parrot perched in a cage above to the right. Her right hand rests on the window-sill near a metal dish. She has long curls, and wears thick ropes of pearls round her neck, on her right sleeve, and on her bodice.

Panel, 13 inches by 10 inches.

Engraved in the Le Brun collection by N. Thomas; and in Ch. Blanc, *La Vie des Peintres*.

In the Tronchin collection, 1780.

In the Le Brun collection, Paris, 1781—according to the print.

In the collection of Max Kann, Paris.

In the collection of the Marquis da Foz, Paris, 1895.

In the collection of Jules Cronier, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1911, No. 22.

451. **PORTRAIT OF A CHILD AS CUPID.**—Said to be a son of Sir William Temple.

Canvas, a small picture.

In the collection of Sir W. Temple, Moor Park.
In the collection of Lord Palmerston, Broadlands.
In the collection of A. E. M. Ashley, Broadlands.

452. **Portrait of a Child.** — Dressed in a white silk frock, and seated on a stone bench. On its shoulders and on either side of its white cap are red rosettes. It holds a flower in its left hand, and grasps at a stick with the right hand. Landscape background; a yellow curtain to the left.

Canvas, 19 inches by 15 inches.

In the collection of Lady Wantage, Lockinge, 1905 catalogue, No. 162.

453. **PORTRAIT OF A LITTLE BOY.** Sm. 46.—With a maid-servant. The fair-haired child, in a white silk frock, sits, turned slightly to the left, on a stone table partly covered with a Persian carpet. He holds on his knees his pinafore, on which lies a bunch of grapes. With his right hand he clutches at some fruit which a maid-servant, standing behind to the left, offers him on a dish. Above to the right is a red curtain. To the left is a balustrade, with a view of a wooded landscape. Sm. conjectured that the child might be the Princess Mary. On the back is inscribed: "Johannes H." An "exquisitely painted picture" (Sm.).

Panel, 13 inches by 11 inches.

Acquired from an unknown Paris collection by Lord Radstock (for 5000 francs).

*Sales.*—Lord Radstock, London, May 12, 1826, No. 19 (£79 : 16s., Hollingsworth).
John Slater, London, April 22, 1837, No. 78 (£78 : 15s., Kermann).
William Wells, Redleaf, May 12, 1848, No. 78 (£111 : 6s., Fuller —but Sm., according to a MS. note by Sm. himself in his own copy of his catalogue).

In the collection of Thomas Baring, London, 1854 (Waagen, ii. 183).

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 78.

454. **PORTRAIT OF A CHILD.**—In a low-cut red frock with a greyish-white pinafore. The child plucks roses from a spray which is placed in a sculptured vase on a stone table to the left. With its left hand it holds up its pinafore, in which are some roses. At the back is a landscape in evening light. [Pendant to 58.]

Panel, 14 inches by 10½ inches.

[Almost certainly identical with 457. On the back, in almost obliterated chalk, is the number "58," presumably that of the De Kat sale. There is also a seal with three bugle-horns.

In the collection of the Marquess of Hertford.—*Translator.*]

In the Wallace Collection, London, 1910 catalogue, No. 212.

455. **Portrait of a Child.**—Dressed in blue and white silk. To the right is a Persian carpet.

In the Quimper Museum; noted by A. Bredius.

455*a*. **Portrait of a Young Girl.**—In his best manner.

*Sale.*—Amsterdam, May 16, 1696 (Hoet, i. 35), No. 16 (164 florins).

455*b*. **Portrait of a Little Girl picking a Flower.**

Described from a red chalk drawing in an album of studies by Caspar and Constantijn Netscher. The album was in the sale :—De la Sablonière and others, Amsterdam, June 30, 1891, No. 167 ; it is now in the Rijksmuseum, Amsterdam.

In the collection of the widowed Countess of Albemarle, The Hague.

In the collection of the Earl of Albemarle, son of the Countess, London, 1740—according to an inscription on the drawing.

455*c*. **Portrait of a Boy of Fifteen.**—Three-quarter length ; standing, in full face. He wears a grey costume and cloak, with silver buttons. He holds his hat in his right hand and his gloves in his left. Very careful and finely painted. A copy, according to a MS. note by J. van der Marck. [Pendant to 455*d*.]

Panel, 11 inches by 9 inches.

*Sale.*—H. Aarentz, Amsterdam, April 11, 1770, No. 25 (90 florins, with pendant, Van der Dussen).

455*d*. **Portrait of a Boy of Twelve.**—Standing ; in grey, with a pair of gloves in one hand. A copy, according to a MS. note by J. van der Marck. [Pendant to 455*c*.]

Panel, 11 inches by 9 inches.

*Sale.*—H. Aarentz, Amsterdam, April 11, 1770, No. 26 (90 florins, with pendant, Van der Dussen).

455*e*. **Portrait of a Little Girl with a Basket of Flowers.**—Very carefully painted. [Pendant to 410*b*.]

Canvas, 18 inches by 16 inches.

In the De Waart collection.

*Sale.*—Van Cattenburch and De Waart, The Hague, September 29, 1779, No. 256 (14 florins, with pendant, Fyt).

455*f*. **Portrait of a Comely Girl.**—Half-length ; standing. Very tenderly painted.

Panel, 11 inches by 9 inches.

*Sale.*—J. C. Werther, Amsterdam, April 25, 1792, No. 108.

456. **Portrait of a Comely Young Girl.**—In a rich dress. She stands in a courtyard before a pedestal, on which is a basket of flowers. She is plucking some roses. Pleasant colour ; finely painted.

Canvas, 19½ inches by 15½ inches.

*Sale.*—Amsterdam, December 5, 1796, No. 86 (99 florins, Yver).

456*a*. **Portrait of a Little Girl.**—Half-length.

19½ inches by 16 inches.

In the collection of A. van der Mieden, sold at The Hague, 1802 ; noted by A. Bredius.

456*b*. **Portrait of a Boy.**—He sits in a richly decorated arm-chair at a table with a cover. One hand rests on a violin beside a drawing of Minerva's head. A good picture.

Canvas.

*Sale.*—(Supplementary) Amsterdam, March 24, 1828, No. 177 (6 florins, Esser).

456*c*. **Portrait of a Little Child.**—Dressed in white silk, and seated on a red velvet cushion. Excellent in colour and handling.

Panel, 18½ inches by 15½ inches.

*Sale.*—W. J. Schellink and others, Rotterdam, April 24, 1834 (95 florins, Chaplin).

456*d*. **Portrait of a Boy of Rank.**—A fine picture. In the silvery tone characteristic of Netscher's last period.

In the Royal Institution, Edinburgh, 1854 (Waagen, ii. 271); not now in the Scottish National Gallery.

457. **Portrait of a Young Girl plucking a Rose.**—She takes the rose from a spray in a terra-cotta pot standing on a table. She wears an orange silk dress with slashed sleeves. Her fair hair is adorned with ribbons. In the fold of her pinafore are some roses. The table is supported by three stone figures. [Pendant to 59.] [Almost certainly identical with 454 (Wallace).—*Translator.*]

Panel, 14 inches by 11 inches.

*Sale.*—H. de Kat of Dordrecht, Paris, May 2, 1866, No. 58 (6150 francs).

458. **Portrait of a Girl with a Jewel Casket.**

11½ inches by 9 inches.

*Sale.*—Haslam, London, March 12, 1900, No. 131.

458*a*. **Portrait of a Little Girl with a Basket of Fruit.**

18 inches by 14½ inches.

*Sale.*—William Moore and others, London, July 27, 1901, No. 111.

458*b*. **Portrait of a Girl.**

Canvas, 16½ inches by 13½ inches.

*Sale.*—Amsterdam, June 17, 1902, No. 56.

458*c*. **Portrait of a Boy at a Table with a Globe.**—Seated; in a brown dress.

Panel, 6 inches by 5 inches.

*Sale.*—Lady Page Turner and others, London, February 21, 1903, No. 24.

458*d*. **A Portrait.**

Oval, 5 inches by 4 inches.

*Sale.*—Susanna Huygens, widow of Ph. Doublet, lord of St. Annaland, The Hague, November 6, 1725 (Hoet, i. 309), No. 13 (25 florins).

458*e*. **A Portrait.**

10 inches by 7 inches.

*Sale.*—The heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749, No. 3 (27 florins 10).

458*f*. **A Portrait.**—Three-quarter length; with both hands. 19 inches by 16 inches.

*Sale.*—Amsterdam, June 5, 1754, No. 24.

458*g*. **A Portrait.**
Copper, 4½ inches by 3½ inches.

*Sale.*—Van Eversdijck, The Hague, May 28, 1766 (Terw. 532), No. 59—but No. 65 of the original catalogue—(32 florins, J. M. Cok).

458*h*. **Portrait of a Person in Old Dutch Dress.**—Very well painted.

*Sale.*—J. W. van Arp, Amsterdam, June 19, 1800, No. 127 (7 florins, Le Dantu).

459. **A Portrait.**

It is uncertain whether two or more of the following portraits were identical:—

*Sale.*—Amsterdam, March 28, 1708 (Hoet, i. 113), No. 15 (63 florins)—two pieces; very good.

In the collection of Jacob Paets, Leyden; mentioned in an inventory of June 22, 1709—noted by A. Bredius.

*Sales.*—M. Terwesten, The Hague, September 20, 1757, No. 259—three pieces, unfinished.
J. Palthe, Leyden, March 20, 1770, No. 138 (3 florins, L. de Moni).
A. Hope, The Hague, December 19, 1821, No. 23 (21 florins, Hopman)—very finely rendered.
Malines, September 5, 1825, No. 42 (30 florins, Keyzer)—on canvas.

460. **A Portrait.**—With a page in more subdued light. Full length. Of the master's later period, with all his peculiar elegance.

In the collection of Baron Lionel de Rothschild, London, 1854 (Waagen, ii. 130).

461. **A FAMILY GROUP.**—Attributed by the owner to Ter Borch.

In the Kilenyi collection, Budapest.

462. **A FAMILY GROUP.** Sm. 55.—Full-length figures in a landscape. In the right foreground sits the mother, turned to the left, with her head towards the spectator. She wears a yellow silk dress and holds a garland of flowers. Behind her to the left stands the father, wearing a deep red cloak; he points with his right hand to the two children in front of him to the left. The elder child, a boy, holds by a string a lamb on the extreme left. In the background to the right is an ancient monument; to the left is a spacious landscape. Catalogued as a portrait of the painter and his family; but if the date is rightly read as 1654, C. Netscher was then only fifteen.

Signed in full, and dated 1654; canvas, 17 inches by 15½ inches.

In the Uffizi Gallery, Florence, 1910 catalogue, No. 950; it was there in 1833 (Sm., who valued it at £315).

463. **A FAMILY GROUP IN A LANDSCAPE.**—On the left stand the parents, dressed in black. In the centre is a large tree, beside which to the right sits a nurse, in a brown jacket and black skirt. She holds on her lap a little child in white who hands a tulip to another child dressed in greyish purple. In the right foreground a white dog drinks at a puddle. On the extreme right is an entrenchment, in front of which is a fountain with a group of Cupids standing upon and beside a cask. Interesting as testimony to the strong influence exercised by Ter Borch on Netscher.

Signed in full, and dated 1660; canvas, 31½ inches by 24½ inches.

In the collection of the Duc de Polignac.

In the possession of the Paris dealer F. Kleinberger, 1911.

464. **A FAMILY GROUP.** Sm. 6.—Full-length figures in an interior. On a chair to the right sits the father, facing left, with his left hand leaning on his left knee. Behind to the left is a table with an open book on it. Beside the table is the little daughter in brown. She holds up her apron full of flowers with her left hand. Her mother, standing on the extreme left, holds her right hand. The mother, seen in a three-quarter view to the right, wears a white skirt and yellow jacket, and has a pink in her right hand. At the back is a wall with a recess for the bed. An early work in the manner of Ter Borch.

Signed in full, and dated 1663; canvas, 21 inches by 18½ inches.

Exhibited in the Portrait Exhibition, The Hague, 1903, No. 103.

*Sales.*—Paris, 1783 (1402 francs).

Prince de Conti, Paris, 1779 (1030 francs).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 68 (290 florins, Texier).

Lady Page Turner and others, London, February 21, 1903, No. 23.

In the collection of the late Adolphe Schloss, Paris.

465. **THE MAGISTRATE'S FAMILY.**—A man and woman with six children in a park with large trees in front of an imposing palace in the Italian style. The mother wears a white silk gown and a pearl necklace and bracelets. She holds on her lap her youngest child, wrapped in a blue cloth. Behind, at her right, stands her husband, resting his left arm on the back of her chair. He wears a long peruke and the costume of a magistrate. Above him between two columns is the figure of Justice. To the left of the lady are two daughters, one in red, and the other in blue, silk; they are weaving garlands of roses. A little farther away three other young girls are engaged in adorning a statue with a garland. In the left corner is a flowering poppy in a vase of yellow terra-cotta.

Signed in full on a stone in front, and dated 1667; canvas, 32½ inches by 35½ inches.

*Sale.*—H. de Kat, Paris, May 2, 1866, No. 56 (7110 francs, the Boymans Museum, which paid 5575 florins).

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 215.

465*a*. **A Man with Four Children.**

In the collection of Albertina Agnes of Orange-Nassau; inventory taken about 1681, No. 34.

465*b*. **A Group of Two Persons.**

In the collection of Henriette Catharina von Anhalt; in the inventory of her goods, 1708, No. 8 (valued at 60 taler, and allotted to Henriette Amalie von Nassau-Dietz).

465*c*. **A Family Group.**

In the collection of Henriette Catharina von Anhalt; in the inventoy of her goods, 1708, No. 9 (valued at 40 taler, and allotted to Henriette Amalie von Nassau-Dietz).

465*d*. **A Lady and Gentleman.**—Thinly and tenderly painted.

*Sale.*—Amsterdam, June 13, 1718 (Hoet, i. 217), No. 16 (42 florins).

465*e*. **A Woman with a Child.**—Excellent. A small picture.

*Sale.*—Amsterdam, April 15, 1739 (Hoet, i. 582), No. 126 (20 florins).

465*f*. **A Fashionably Dressed Woman with Two Children.**—A small picture.

*Sale.*—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 207), No. 97 (10 florins, De Groot).

465*g*. **Portrait of Two Women conversing.**—Full length. With a dog, statues, and a park landscape.

26½ inches by 32½ inches.

In the collection of Jakob Halfwassenaar, The Hague, 1752 (Hoet, ii. 465).

466. **A Family Group.**—In an interior. A comely woman sits at a table covered with a carpet, in which stand a china water-jug and a silver dish. Behind the woman is the man, to whom a girl in white silk offers a basket of fruit. Near them is a girl with a dog on her lap. Very fine; in the manner of Ter Borch.

Canvas, 32½ inches by 26½ inches.

*Sale.*—J. D. Nijman, Amsterdam, August 16, 1797, No. 189 (115 florins).

466*a*. **A Family Group.**—Very finely rendered.

32 inches by 26½ inches.

*Sale.*—Amsterdam, April 30, 1821, No. 118 (30 florins, Louf).

466*b*. **A Well-Dressed Lady and Child outside a Country-House.**

Canvas.

*Sales.*—Amsterdam, August 2, 1828, No. 91 (6 florins 15, Hopman).
J. Wijsman and others, Amsterdam, November 24, 1828, No. 77.

467. **A Lady and Gentleman and Two Children.** Sm. 39, and Suppl. 25.—The lady in white satin sits holding one child on a pedestal near a vase of flowers. The other child, in a yellow frock, stands at her

side. The gentleman, in the elegant costume of the period, stands near, with a riding-whip in his hand. An "exquisite performance" (Sm.).

Canvas, 20 inches by 24 inches.

Exhibited in the British Institution, London, 1831.

In the collection of Lord Radstock, London.

*Sale.*—T. Emmerson, London, 1829 (£54 : 12s. ; but "well worth £105," according to Sm.).

In the collection of John Slater, 1833 (Sm.) ; but not there in 1842 (Sm.).

467*a*. **A Lady seated at a Window-Opening.**—Behind her is a youth with a spray of flowers. In front of him lies a plumed cap. Finely painted.

Canvas.

*Sale.*—J. Smies, J. H. Knoop and others, Amsterdam, February 24, 1834, No. 93.

468. **A Lady and a Child.** Sm. Suppl. 24.—The lady, in yellow satin, sits holding a child on her lap. The child, in a white satin frock, takes fruit from a silver dish offered by a maid-servant. A rich Turkey carpet is thrown over the window-sill. At the side hangs a yellow curtain.

Canvas, 26 inches by 11 inches.

*Sale.*—John Slater, London, 1837 (£79 : 16s.).

468*a*. **Interior with Portraits.**—In a Dutch room sits a well-dressed lady, taking flowers from a comely little girl who stands at her side. Very finely rendered.

Canvas, 28½ inches by 23½ inches.

*Sale.*—Héris, Brussels, June 19, 1846, No. 44.

468*b*. **A Well-Dressed Lady, with her Child on her Lap.**—Good in quality.

Canvas, 20½ inches by 17½ inches.

*Sale.*—P. J. and B. van der Muelen of Coblenz, Amsterdam, August 22, 1850, No. 50.

469. **A Family Group.**—In a courtyard a dignified lady in white satin sits with a child on her lap. Behind her stands a gentleman. At the side children are weaving garlands. Very finely rendered.

Canvas, 34 inches by 36 inches.

*Sale.*—J. van der Veen, Amsterdam, April 14, 1851, No. 140.

469*a*. **Portrait of a Married Couple.**—Half-length.

In the collection of G. M. Wittich, Berlin, 1864 (Parthey, ii. 190).

470. **A Family Group.**—In a courtyard near a tree a lady in purplish velvet sits with a little boy on her lap. She is surrounded by three children. To the right stands her husband in hunting costume ; he holds a gun in his right hand and a heath-cock in his left. Farther away are some little dogs and other accessories. Exceptionally well rendered.

Canvas, 61½ inches by 66½ inches.

*Sale.*—Stokbroo van Hoogwoud en Aartswoud, Hoorn, September 3, 1867, No. 134.

471. **A Dutch Family.**—At the entrance to a park. A gentleman stands beside his richly dressed wife. In front of her is their little son, adorned with flowers and holding a peach. The daughter, who is somewhat older, holds a basket of flowers. At the back is a park with statues.

*Sale.*—De Saint-Rémy, Paris, April 26, 1870, No. 121.

472. **Two Children.**—In a medallion, surrounded by a garland of fruits, round which butterflies hover. This garland is ascribed to Jan van Son. It is improbable that Netscher and Van Son collaborated.

Canvas, 28 inches by 22 inches.

*Sale.*—F. Szarvedy, Paris, February 21, 1874, No. 50.

473. **A Family of Rank.**—In a park near a mansion. The family includes an elderly man, his wife, and five children. The man wears hunting costume and holds a pheasant.

Canvas, 63 inches by 67 inches.

*Sales.*—Amsterdam, March 2, 1869, No. 61.
Amsterdam, October 31, 1871, No. 188 (50 florins, Roos).
Amsterdam, October 27, 1874.

473*a*. **A Dutch Family Group.**
Signed; canvas, 48 inches by 52 inches.

*Sale.*—Van Beijma thoe Kingma, Amsterdam, October, 25, 1876, No. 51.

474. **A Lady with her Daughter.**—The lady, seen almost in full face, sits on a Persian carpet, holding with both hands her little daughter, who stands on the carpet to the left. The child stretches out both arms towards the fruit which a negro page on the extreme right brings on a dish. In the left background is a piece of sculpture. To the right is a landscape.

Panel, 25½ inches by 20 inches.

In the Exhibition of Old Masters, Berlin, 1883.

*Sales.*—(Possibly) Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 53.
O. Pein, Cologne, October 29, 1888, No. 58 (7600 mark, Haniel of Wiesbaden).

474*a*. **A Burgomaster with his Wife and Family.**

*Sale.*—G. White and others, London, March 14, 1898, No. 102.

474*b*. **A Gentleman with his Wife and Two Children.**
19½ inches by 23 inches.

*Sale.*—London, May 19, 1904, No. 15.

474*c*. **Mother and Son.**—An elderly lady in silk sits in a park, leaning her hand on the shoulder of her son, who stands at her side. On her lap lies a little dog. To the left is a palace.

Canvas, 22 inches by 18 inches.

*Sale.*—A. Jaffé, Cologne, March 31, 1905, No. 45.

474*d*. **A Group of Three Children.**—Two boys and a girl, aged from seven to ten, seated in a park.

Canvas, 36 inches by 44 inches.

*Sale.*—Brussels, May 2, 1905, No. 72.

475. **A LADY WITH HER CHILD.**—She wears a fine white silk dress and sits in a garden, holding her child wrapped in pink silk on her lap.

Signed; canvas, 19 inches by 15½ inches.

*Sale.*—Auguste Coster, Brussels, April 4, 1907, No. 178.

475*a*. **A Lady holding her Child on her Lap.**

18½ inches by 15 inches.

*Sale.*—Massey Mainwaring (part 2), London, April 10, 1907, No. 568.

475*b*. **Two Sisters.**—In pink and white dresses. In a wooded landscape.

Canvas, 19½ inches by 18 inches.

*Sale.*—Arthur Kay, London, May 11, 1911, No. 216 (£48 : 6s.).

475*c*. **Eight Peaches with Leaves.**

In the collection of Marguerite Godin, widow of Caspar Netscher; in the inventory of her goods, 1694, No. 108—see *Oud Holland*, v. 270.

475*d*. **Peaches.**

Canvas, 17½ inches by 20 inches.

*Sale.*—Willem Adriaan Tarée, The Hague, October 1, 1777, No. 61 (3 florins 10).

476. **A Peach, a Bunch of Grapes, and a Cracked Walnut on a Table.**—Very natural and finely rendered.

Dated 1667; panel, 13 inches by 11½ inches.

*Sales.*—The widow of P. Ploos van Amstel and others, The Hague, May 4, 1778, No. 78 (1 florin 15, Schouman).

J. L. H. van Wassenaar van Ruyven and others, The Hague, May 21, 1790, No. 210 (2 florins 18, Steevens).

Aart Schouman, The Hague, October 17, 1792, No. 95 (2 florins, Mers. S.).

477. **A Pig's Carcase.**—Hanging on a ladder. In a tub near it is the pig's head. A boy stands near, blowing out the bladder. Very artistic and natural in treatment.

Panel, 14½ inches by 12 inches.

*Sales.*—Iman Pauw and others, The Hague, November 23, 1779, No. 14 (65 florins, Delfos).

Leyden, August 26, 1788, No. 106 (17 florins, Delfos).

L. Bouman and others, Leyden, August 24, 1802, No. 36 (15 florins 10).

477*a*. **Fish: a Still-Life Piece.**

*Sale.*—Rotterdam, April 11, 1827, No. 260 (15 florins 15, Esser).

477*b*. **A Dog.**
14 inches by 18 inches.

*Sale*.—J. G. Menzies and others, London, February 25, 1905, No. 28.

477*c*. **A Fine Picture.**

In the collection of Henriette Catharina von Anhalt; in the inventory of her goods, 1708, No. 63 (valued at 80 taler, and allotted to Maria Eleanora von Radzivil.

477*d*. **A Fine Picture.**
Copper, 18½ inches by 15½ inches.

*Sale*.—J. van Outshoorn, Rotterdam, April 18, 1757, No. 13 (30 florins, Van Haften).

478. **A Picture.**

It is uncertain whether two or more of the following were identical:—

*Sales*.—Johan van Tongeren, The Hague, March 24, 1692 (Hoet, i. 14), No. 60 (137 florins).

Amsterdam, April 20, 1701 (Hoet, i. 63), No. 25 (1610 florins)—a small picture.

Warmenhuysen, the Hague, July 25, 1719 (Hoet, ii. 375), No. 19 (54 florins)—very artistic.

Amsterdam, April 17, 1759, No. 93 (27 florins, Van Eik)—a cabinet piece.

R. Sondag and others, Rotterdam, July 5, 1813, No. 106.

# A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

16—. 101. The Medallion. Budapest Museum.
351. Portrait of a Young Man. Krupp sale, Cologne, 1894.

1650 (?). 345. Portrait of a Sailor. Neven sale, Cologne, 1879.

1654. 462. A Family Group. Uffizi, Florence.

1655. 102. Interior with two Ladies and an Officer. (Copy after Ter Borch's "Paternal Advice" at Berlin.) Gotha Museum.

1656. 403*e*. Portrait of a Lady in Blue Silk. A. B—— sale, Leyden, 1770.

Before 1659 (?). 203. Henry, Duke of Gloucester. Chambers sale, London, 1898.

About 1659. 166. Marguerite Godin. In the inventory of Marguerite Godin's goods, 1694.

1660. 463. A Family Group in a Landscape. F. Kleinberger, Paris.

1661. 212. A Young Lady of the Huygens Family. The late H. Camberlyn d'Amougies, Pepinghen, Brussels.

166 [2 ? or 4 ?]. 48. The Lace Maker. Wallace Collection, London.

1662. Cf. 52. The Kitchen. S. van Huls sale, The Hague, 1737.
81. The Knife Grinder. Pinacoteca, Turin.
136*d*. A Young Woman receiving a Letter. Lost.
272. Abigail Stephens. Budapest Museum.
328. Portrait of a Protestant Clergyman. Boymans Museum, Rotterdam.

1663. 141. Figures in a Niche. The late Baron Nathanael von Rothschild, Vienna.
163*a*. Caspar Netscher with his Wife. A. Holzman, Amsterdam.
203A. Pieter de Graeff, and
203B. Jacoba Bicker. Both in the Steengracht collection, The Hague.
464. A Family Group. The late A. Schloss, Paris.

166 [4 ? or 2 ?]. 48. The Lace Maker. Wallace Collection, London.

1664. 53. A Young Woman scouring a Copper Pot. Uffizi, Florence.
74. The Sick Lady with her Physician. Dresden Gallery.
138. A Lady with a Parrot, and a Gentleman with a Monkey. Lord F. Pelham Clinton Hope, Deepdene, till 1898.
440*b*. Portrait of a Lady of about Forty. H. D. Roussel sale, Brussels, 1893.

1665. 40. A Man writing a Letter. Dresden Gallery.
47. Lady seated at a Spinning-Wheel. National Gallery, London.
73. A Young Armenian leaning at a Window. Count Stroganoff, St. Petersburg, 1842.
88. A Lady in White Silk, to whom a Maid-Servant offers a Dish of Apples. Duke of Rutland, Belvoir.
89. A Lady at her Toilet. Dresden Gallery.
112. A Lady singing and a Man playing the Lute. Dresden Gallery.
115. The Singing-Lesson. Royal Gallery, The Hague.
116. A Music-Party. Aeltere Pinakothek, Munich.
133. The Letter with the Black Seal. Schwerin Museum.
447*a*. Portrait of a Richly Dressed Lady. W. Rome sale, London, 1907.

1666. 113. A Song with Harpsichord Accompaniment. Dresden Gallery.
137. A Young Lady with a Parrot and a Page. Aeltere Pinakothek, Munich.
146. The Young Artists. C. Sedelmeyer, Paris, 1902.

16 [6 ?] 7. 389. Portrait of a Young Lady. Koucheleff-Besborodko, St. Petersburg.

1667. 7. Bathsheba receiving David's Letter. Aeltere Pinakothek, Munich.
100. A Young Man with a Wine-Glass. Kassel Gallery.
131. A Young Lady with a Letter and a Medallion. Kassel Gallery.
196. Philips Doublet the Younger. The late H. Camberlyn d'Amougies, Pepinghen, Brussels.
348. Portrait of a Gentleman in Black. Sale in London, May 1893.
465. The Magistrate's Family. Boymans Museum, Rotterdam.
476. A Peach, a Bunch of Grapes, and a Cracked Walnut on a Table. A. Schouman sale, The Hague, 1792.

1668. 71. A Boy playing the Pipe. Aeltere Pinakothek, Munich.
114. A Lady playing the Lute. Uffizi, Florence.
130. A Masquerade. Kassel Gallery.
156. Four Children with a Dog and a Cat. Baron E. de Rothschild, Paris.
211. Geertruid Huygens. The late H. Camberlyn d'Amougies, Pepinghen, Brussels.
270. Lady Philippina Stanton. Van Weede-Stichting, Utrecht; on loan at the Rijksmuseum, Amsterdam.

1669. 58. A Lady playing the Guitar. Wallace Collection, London.
59. A Fair Young Lady playing the Guitar. H. de Kat sale, Paris, 1866.
192. Barbara Villiers, Duchess of Cleveland. Tronchin, Bessinge, Geneva.
213. A Young Man of the Huygens Family. The late H. Camberlyn d'Amougies, Pepinghen.
278. Margaretha Maertensdr. Tromp. A. R. P. van Kinschot, The Hague.
362. Portrait of an Artist. H. G. Smith sale, London, 1910.
443. Portrait of a Lady in Red. A. Seymour sale, London, 1896.
443*a*. Portrait of a Lady in Red. C. Brandling sale, London, 1897.

167–. 181. Catharina van Bronckhorst. W. Baron van Heeckeren van Kell, The Hague.

1670. 23. Nymphs adorning with Flowers the Statue of Venus and Cupid. Glasgow Gallery.
149. Blowing Bubbles. National Gallery, London.
227. Mattheus Lestevenon. De la Court sale, Amsterdam, 1904.
239. Madame de Montespan. Dresden Gallery.
281. Abraham de Wicquefort. Dowager Madame van Reenen-Rendorp, Bergen.
343*d*. Portrait of a Gentleman with a Powdered Wig. Exhibited at the Brussels Museum, 1893.
366. Portrait of an Old Lady. Kassel Gallery.
444. Portrait of a Lady of about thirty-five. Sale at Brussels, 1903.

1671. 167*a*. Amalia von Solms. In the collection left by Henriette Catharina von Anhalt, 1708.
209. Christiaan Huygens. The late H. Camberlyn d'Amougies, Pepinghen.
240. Madame de Montespan with her Infant Son, the Duc de Maine. Dresden Gallery.
370. Portrait of a Lady. Glasgow Gallery.

16 [72 ?]. 363. Portrait of a General. E. F. Weber sale, Berlin, 1912.

1672. 42. The Print Collector in his Study. Marquis du Blaisel sale, Paris, 1870.
210. Constantyn Huygens. Rijksmuseum, Amsterdam.
254. Johan Baron van Reede. J. de Vries sale, Amsterdam, 1853.
384. Portrait of a Lady in Blue. The widowed Madame Kneppelhout, Oosterbeek.
402*b*. Portrait of a Lady. Sale at The Hague, 1769.

1673. 38. The Death of Cleopatra. Karlsruhe Gallery.
177. Coenraad van Beuningen. Rijksmuseum, Amsterdam.
179. Gerrit Bicker van Zwieten. Hanover Provincial Museum.
180. Cornelia Bicker. Hanover Provincial Museum.
182. Eleonora Burgh. J. Six, Amsterdam.
250. Abraham Ortt. The late Jonkheer Ortt van Schonauwen, Arnhem.
367. Portrait of a Lady with Fair Curls, of about thirty or thirty-five. Kassel Gallery.
372. Portrait of a Lady in White Silk. R. W. J. Baron van Pabst van Bingerden, The Hague.
435. Portrait of a Young Lady. C. R. Ruhl sale, Cologne, 1876.

1674. 181*a*. A Madame Brouwer. Sale in Amsterdam, 1891.
191. A Lady of the Van Citters Family (?). Rijksmuseum, Amsterdam.
290. William III. of Orange. Duke of Portland, Welbeck.
374. Portrait of a Lady with Brown Curls. Heidelberg Town Gallery.
397. Portrait of a Lady seated at a Window. F. L. S. F. Baron van Tuyll van Serooskerken, Château of Zuylen.

1675. 163. The Painter and his Family. F. Zschille sale, Cologne, 1889.
178. Coenraad van Beuningen. Copenhagen Museum.
202. Lady Gifford and Diana Temple. A. E. M. Ashley, Broadlands.
241. Madame de Montespan. A. Dürr, Leipzig.
260. Brigitta Backer. Haarlem Town Museum.
263. Friedrich Magnus, Count von Salm (?). Prince zu Salm-Salm, Anhalt.
274. Sir William Temple. A. E. M. Ashley, Broadlands.
321. Portrait of a Gentleman of Rank. Cologne Museum.
347*a*. Portrait of a Gentleman with a Full Wig. Höpken-Melenberg sale, Berlin, 1892.
350. Portrait of a Young Prince. Anrep-Elmpt sale, Cologne, 1893.
359. Portrait of a Gentleman with a Curled Wig. J. Durlacher sale, Frankfort, 1906.
447. Portrait of a Lady. Dr. F. Clemm sale, Berlin, 1907.

1676. 44. A Woman Artist. Baron van Brienen van de Grootelindt sale, Paris, 1865.
154. Three Children at a Window adorning a Cupid with a Rose-Garland. Freiherr Speck von Sternburg, Lützschena.
277. Cornelis Tromp. A. R. P. van Kinschot, The Hague.
315. Portrait of a Gentleman of Rank. M. Steinthal, Berlin.
329. Portrait of an Elderly Gentleman. Strassburg Gallery.
387. Portrait of a Young Lady. Hermitage Palace, St. Petersburg.

1677. 222. Johan Philips van Leeffdael. Royal Gallery, The Hague.
267. Pieter Six. Städel'sches Kunstinstitut, Frankfort-on-Main.
279. Dirck Tulp. Six van Vromade, 's Graveland.
280. Catharina Resteau. Six van Vromade, 's Graveland.
375. Portrait of a Lady. J. Six, Hilversum.

1678. 161. Portrait of the Painter. Hermitage Palace, St. Petersburg.
190. A Gentleman of the Van Citters Family (?). Rijksmuseum, Amsterdam.
308. Helena Catharina de Witte. Rijksmuseum, Amsterdam.
365. Portrait of a Young Woman. W. von Dirksen, Berlin.
439. Portrait of a Young Lady in White Silk with a Red Cloak. Heymel sale, Berlin, 1889.

1679. 28. Vertumnus and Pomona. J. J. van Alen, Rushton Hall.
30. Vertumnus and Pomona. Marquess of Bute, London.
176. Supposed Portrait of George, First Earl of Berkeley. National Gallery, London.
217. Cecilia de Jonge van Ellemeet. Quarin Willemier van Oosthuyzen, Utrecht, 1894.
301. Lambert Witsen. A. J. Blauw, Spanderswoud.
314. Portrait of a Gentleman. Kaiser Friedrich Museum, Berlin.
346. Portrait of a Gentleman of Rank. Vicomte B. Du Bus de Gisignies sale, Brussels, 1882.
364. Portrait of a Lady. Kaiser Friedrich Museum, Berlin.

1680. 265. Françoise Marguerite de Sévigné. Count Koucheleff Besborodko sale, Paris, 1869.
268. Jacob van Solingen. The late Senator Laporte, Linden, Hanover

1680. 296. Mary Stuart, Wife of William III. (?). Earl of Radnor, Longford Castle.
312. Portrait of a Well-Dressed Gentleman. Palace, Aschaffenburg.
323. Portrait of a Gentleman in a Reddish-Brown Coat. Earl of Northbrook, London.
352. Portrait of a Jurist. H. Doetsch sale, London, 1895.
412*d*. Portrait of a Lady. G. C. Blanken sale, The Hague, 1800.
413*c*. Portrait of a Comely Young Lady in Silk. Sale in Amsterdam, 1825.
429. Portrait of a Lady of Rank. A. J. Essingh sale, Cologne, 1865.
438. Portrait of a Lady. Von Fechenbach sale, Cologne, 1889.
441*b*. Portrait of a Lady. H. Doetsch sale, London, 1895.

1681 (?). 216. Johann Friedrich, Markgraf of Brandenburg, with his Second Wife, Eleonore von Sachsen-Eisenach. The German Emperor, Berlin.

1681. 25. Vertumnus and Pomona. Kaiser Friedrich Museum, Berlin.
108. A Shepherd and a Shepherdess at a Fountain. Aeltere Pinakothek, Munich.
162*f*. Portrait of the Painter in a Recess. G. C. Blanken sale, The Hague, 1800.
318. Portrait of a Gentleman in a Purple Silk Dressing-Gown lined with Yellow. H. Wolde, Bremen.
368. Portrait of a Lady. Palazzo Torrigiani, Florence.
377. Portrait of a Lady. Wallace Collection, London.
445. Portrait of a Comely Lady. E. Le Roy sale, Brussels, 1903.

1682. 152. Blowing Bubbles. R. Sabatier sale, Paris, 1883.
214. Isabella van Nassau-Beverweert with her Daughter. C. Brunner, Paris, 1910.
386. Portrait of a Young Lady. Hermitage Palace, St. Petersburg.
393. Portrait of a Lady. Stuttgart Museum.

1683. 107. A Shepherd and a Shepherdess. Brunswick Gallery.
169. Anne, Princess, afterwards Queen of England. Sir Philip Sidney, Bart., Baron de l'Isle and Dudley, Penshurst, 1842.
208. Pieter de Huybert. H. J. Bosschaert, Middelburg, about 1750.
223. The Wife of J. P. van Leeffdael. Royal Gallery, The Hague.
249. Abraham Ortt. The late Jonkheer Ortt van Schonauwen, Arnhem.
297. Mary Stuart, Wife of William III. Hermitage Palace, St. Petersburg.
390. Portrait of a Fair Lady of Rank. Boymans Museum, Rotterdam.
447*d*. Portrait of a Lady. H. Zoeppritz sale, London, 1908.

# A COMPARATIVE TABLE

## ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. IV. (1833), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third column respectively.

Thus, if the reader desires to find Sm. Suppl. 5, he must look for 5 in the first column and then notice the corresponding number in the third column headed "Sm. Suppl.," namely, 64. Thus, Sm. Suppl. 5 = HdG. 64.

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[1] The picture by Joost van Geel in the Boymans Museum, Rotterdam; *see* vol. i. p. 255.
[2] A Metsu, 147.

# SECTION XIX

# GODFRIED SCHALCKEN

Godfried Schalcken was born in 1643 at Made, a little village near Geertruidenberg, which was then in the province of Holland, but is now in North Brabant. His father was the Parish Minister of Made, but removed in 1654 to Dordrecht to take up the post of Rector of the High School. At Dordrecht the young Schalcken was a pupil of Samuel van Hoogstraaten about the years 1656-62. Later he went to Leyden as a pupil of G. Dou. He left a proof of their connection in the portrait of this master which he etched. From Hoogstraaten he learned the academically neat and smooth manner of painting, in which he perfected himself under Dou. From Dou, too, he gained his taste for painting scenes with the artificial light of candles, charcoal fires, and the like. He acquired great facility in producing these works, and he became specially celebrated for them. After his student days he settled first in Dordrecht and later at The Hague, where his name may be traced from 1691 in the records of the artists' confraternity. He had already been once in England for a short time. In 1692 he went there for a second visit, and is not mentioned again at The Hague till 1698. He enjoyed high favour with the great people of the day, especially with the Stadtholder King William III., whom he painted repeatedly. About 1703 he was living at the court of the Elector Palatine at Düsseldorf. He painted many pictures for the Elector; some of them are still in the possession of the Bavarian Crown. On November 16, 1706, richly endowed with worldly goods, he died at The Hague.

Like Netscher, Schalcken belongs to the commencement of the decadence in Dutch art. He added no new phases to it; his greatest ambition was to imitate and equal his predecessors and his teachers.

Above all, he aimed at imitating the scenes by artificial light of his master Dou. He attained, indeed, remarkable success as an imitator, especially in his earliest pictures, and, above all, in the small works with single figures. There is a whole series of little cabinet-pieces of this kind, and connoisseurs find much difficulty in agreeing as to whether they are the works of the master or of the pupil. Later he chose to produce pictures of a somewhat larger size, which is quite exceptional for

Dou ; and he acquired a new method of lighting and rendering effects of light, which in turn makes it very easy for one to confuse his works with the better works of his pupil Arnold Boonen. He tried also to combine the effects of two sources of light, such as the moon and a candle, or a ray of sunlight entering a room and a charcoal fire. These experiments were very highly admired by his contemporaries and by the whole eighteenth century, but they have lost their attraction now.

Schalcken also painted daylight scenes. His masterpiece, which was praised by Houbraken, is the picture at Buckingham Palace (166) representing a scene from the "Vrouwtje kom ten Hoof," a comedy which to our ideas seems somewhat curious. This is indeed a work of art which may in every respect be compared with the best pictures of a Netscher or a Frans van Mieris. Again, the "Boy Angling" in the Kaiser Friedrich Museum, Berlin (139), is an especially attractive and unpretending work, finely observed and pleasing in colour.

Schalcken's portraits are smooth and mannered, as the fashion of the time required. They are most closely related to the portraits of Adriaen van der Werff.

The landscapes often attributed to G. Schalcken in old catalogues are the work of an older Haarlem painter, Cornelis Simonsz van der Schalcke.

## PUPILS AND IMITATORS OF GODFRIED SCHALCKEN

Schalcken taught his sister Maria and his nephew Jacobus to paint. The author has never seen a picture by either of them, and can offer no opinion as to their work.

Carel de Moor (1656-1738) was unquestionably the one among Schalcken's pupils who went farthest, as measured by worldly honours, although there was not a very close affinity between his style and that of his master. But he first went to study under Schalcken, when he himself was already a fairly prolific painter and, according to his contemporaries, understood drawing better than the master. De Moor's art is, however, pretty well forgotten to-day and little valued.

This is also the case with Arnold Boonen (1669-1729). But he contrived to imitate Schalcken's candlelight scenes with such precision that it is not always easy to distinguish his works from those of his master. As a rule they repeat the formula more literally ; they are more mannered, more exaggerated in effect, and harder in colour and outline.

Anthony Vreem (1660-1681), R. Moris, S. Germijn (1650-1719), J. Van Bentum (said to have been born in 1670-1727) and Giamagli, who, as we know from documents or from tradition, were pupils of Schalcken, have left scarcely any traces of their activity.

## TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—
"Sm." = Smith, "Catalogue Raisonné," vol. iv. (1833).
"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

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## CATALOGUE RAISONNÉ

1. **LOT AND HIS DAUGHTERS.**—One daughter on the right, seen in full face, holds a wine-glass in her left hand. Full light falls from the left on her nude bosom. Lot also holds a goblet of wine.

Canvas, 17 inches by 13½ inches.

Engraved by J. Smith.
In the Hampton Court Gallery, 1898 catalogue, No. 660.

2. **Joseph and Potiphar's Wife.**
Panel, 17½ inches by 24 inches.

*Sale.*—Maria Floh, born Von Loewenich, Crefeld, July 6, 1874, No. 69.

3. **Samson and Delilah.** Sm. 59.

*Sale.*—London, 1820 (£21 : 10 : 6).

3*a*. **Samson.**
Panel, 11 inches by 7½ inches.

*Sale.*—Munich, September 30, 1874, No. 75.

4. **Bathsheba going to the Bath.**—A very good picture.
19 inches by 16 inches.

*Sales.*—Dordrecht, May 2, 1708 (Hoet, i. 119), No. 7 (120 florins).
Lambert van Hairen, Dordrecht, October 13, 1718 (Hoet, i. 219), No. 7 (160 florins).

5. **SUSANNA AND THE ELDERS.**—She sits, turned to the left, as if ashamed, on some draperies, the ends of which in front fall on her right hip. She covers her breasts with her arms. Behind her to the right are the two elders speaking to her. Behind her to the left is a Cupid on a pedestal. In the left distance are some trees and buildings. Life size.

Signed in full, and dated 1673; canvas, 50 inches by 40½ inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889, No. 152.
*Sales.*—Brenken and others, Cologne, April 1, 1886, No. 90.
H. T. Höch (A. Rupprecht's successors), Munich, September 19, 1892, No. 192.
In the possession of the New York dealer L. R. Ehrich.

6. **Susanna and the Elders.** Sm. 103.—A very fine picture. Ascribed to Rubens in the sale catalogue. But, according to Terwesten and a MS. note by J. van der Marck, it was by Schalcken.

Canvas, 27 inches by 20½ inches.

*Sale.*—Van Eversdijck, The Hague, May 28, 1766 (Terw. 534), No. 81—but No. 85 of the original catalogue—(141 florins, Fouquet).

7. **Susanna at the Bath.**—She sits in a graceful pose at a handsome bath, resting her arm on a carpet which hangs down the side, and

holding a rose. One foot is in the water. She wears a rich veil and fine linen. On the bath near her is a very fine glass for perfume, beside which lies a string of pearls. At the back, above the wooded banks enclosing the bath, are the heads of the two men who lie in wait. Fine architecture in the distance. A very good picture.

Canvas, 18½ inches by 15½ inches.

*Sales.*—Heirs of Caspar Netscher and A. Schouman, The Hague, July 15, 1749 (Terw. 54), No. 21—but No. 9 of the original catalogue—(60 florins).

C. B. Doll van Ourijk, Dordrecht, September 10, 1777, No. 4 (200 florins, Van der Werff).

A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 89 (25 florins, Esser).

H. van der Werff, Rotterdam, April 19, 1816, No. 21 (85 florins, Eyk).

7*a*. **The Chaste Susanna.**

Canvas.

*Sale.*—Antwerp, March 30, 1846, No. 77.

8. **Susanna and the Elders.**—In the centre foreground Susanna, completely nude, sits on the steps of the bath, defending herself against the two elders who seek to tear from her the drapery with which she would cover herself. The colour is transparent and fine.

Panel, 25 inches by 20 inches.

*Sale.*—The widow Marie von Robert and others, Cologne, March 27, 1893, No. 268.

9. **Judith.**—Half-length. She is giving the head of Holofernes to her woman. An effective picture, carried out in sumptuous colour and broadly handled.

Canvas, 39 inches by 49 inches.

*Sale.*—H. Haendcke and J. Hertling, Cologne, October 5, 1896, No. 413.

9*a*. **Judith and Holofernes.**

*Sale.*—Charles Brandling and others, London, January 9, 1897, No. 67.

9*b*. **Judith with the Head of Holofernes.**

Panel, 40 inches by 30 inches.

*Sale.*—Miss Craven, London, December 5, 1908, No. 66.

10. **The Annunciation.**—The Virgin Mary in the light of a candle in front of her bed. Above to the right in the clouds appears the angel of the Annunciation.

Panel, 12 inches by 9 inches.

*Sales.*—(Possibly) P. Locquet, Amsterdam, September 22, 1783, No. 337 (130 florins, Fouquet).

Schippers and others, Berlin, February 19, 1900, No. 16.

11. **The Nativity.**

Panel, 14 inches by 22½ inches.

*Sale.*—Amsterdam, October 11, 1810, No. 79 (2 florins 10, Posthumus).

12. **The Flight into Egypt.**
Panel, 20 inches by 16 inches.

In the collection of M. Vandewalle, Dunkirk ; bequeathed to the town in 1884.
In the Dunkirk Museum, 1891 catalogue, No. 300.

13. **REST ON THE FLIGHT INTO EGYPT.** Sm. 77.—The Virgin sits holding in her lap the sleeping Child. An angel stands praying behind her. To the right is Joseph ; to the left is a lamb. Landscape in evening light. Almost full-length figures.
Signed in full ; canvas, 15 inches by 12 inches.

In the Mannheim Gallery.
In the Schleissheim Gallery, 1905 catalogue, No. 823.

13*a*. **Rest on the Flight into Egypt.**—A coloured sketch.
Canvas, 17 inches by 13½ inches.

*Sale.*—C. Spruyt, Ghent, October 3, 1815, No. 104.

13*b*. **Rest on the Flight into Egypt.** — The Virgin with the Child and Joseph rest near an ancient building. Very finely rendered.
Canvas, 25 inches by 19 inches.

In the Bosscha collection.
*Sale.*—Amsterdam, February 8, 1859, No. 89 (20 florins, Harrington).

13*c*. **The Flight into Egypt.**—The Holy Family are travelling on a dark night. The Virgin, wearing a travelling hat, sits on an ass, holding the Child in her arms. Joseph and an angel walk at her side. Two other angels holding staves walk in front.
Panel, 12 inches by 14½ inches.

*Sale.*—Frau C. Offermann, Munich, March 17, 1911, No. 422.

14. **THE HOLY FAMILY.** Sm. 20.—The Virgin sits, seen to below the knee and turned to the left, in front of an open window. To the Child on her lap she playfully offers a rose. To the left on the window-sill is a charcoal pan, on which the Child's food is being warmed in a pot ; Joseph blows up the embers. A dark green curtain hanging down on the left is partly drawn back to show a view of open country on the right.
Signed in full on the left at foot ; canvas, 15½ inches by 12 inches.

A replica from the painter's own hand (16) is in the Thieme collection, Leipzig.
A picture, the description of which agrees with the above, and which may be identical either with this or with 16 was in the—
*Sale.*—E. van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 172), No. 57 (120 florins).
In the possession of the dealer Willem Lormier, The Hague, 1752 (Hoet, ii. 438) ; in his store-room catalogue of December 1754, No. 252.
*Sales.*—W. Lormier, The Hague, July 4, 1763 (Terw. 329), No. 240 (300 florins).
Aved, Paris, November 24, 1766 (1320 francs).

Randon de Boisset, Paris, February 3, 1777, No. 154 (1270 francs).

Destouches, Paris, March 21, 1794 (600 francs).

Bought from the brothers Wilmans, 1817, for the Institut.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 224.

15. **THE HOLY FAMILY.**—St. John, seated in Elizabeth's arms, laughingly holds a torch in front of the Virgin. She, with hands folded, reads a book. In front to the left kneels the Child Jesus. To the right is Joseph, leaning his head on his hand. Life-sized figures.

Signed in full; canvas, 65½ inches by 44 inches.

In the Copenhagen Museum, 1896 catalogue, No. 314; not shown at present.

16. **THE HOLY FAMILY.**—A replica of 14 (Frankfort) from the painter's own hand.

Signed in full on the left at foot; canvas, 14½ inches by 11 inches.

In the collection of Oskar Huldschinsky, Berlin.

*Sale.*—Berlin, March 20, 1900, No. 76.

In the collection of the late Alfred Thieme, Leipzig, 1900 catalogue, No. 73.

17. **THE HOLY FAMILY.**—The Virgin in red and blue shows the Child a rose. Joseph blows up the fire.

In the collection of J. Lenglart, Lille.

18. **THE HOLY FAMILY.**—A family group, by candlelight.

Canvas, 40 inches by 29½ inches.

In the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 183.

19. **THE HOLY FAMILY.** Sm. 76.—In the centre sits the Virgin, seen at three-quarter length, with her bosom bare. She looks down on the Child whom she holds on her right arm, and touches Him on the chin with the forefinger of her left hand. To the left beside the Virgin is Joseph, in profile to the right; he thoughtfully adjusts the wrap on her shoulders. To the right behind the Virgin an angel sweeps past, stretching out his right arm as if to bless the Holy Family.

Signed in full on the left at foot—the first two letters are illegible; panel, 10 inches by 8 inches.

An almost exact replica is in Baron Bruckenthal's Museum, Hermannstadt, 1909 catalogue, No. 1020.

In the collection of the Elector Palatine Johann Wilhelm (who died in 1716), Düsseldorf—*see* Van Gool, ii. 564.

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 432; in the store-room since 1910.

20. **THE HOLY FAMILY.** Sm. 92.—The Virgin sits, seen almost in full face. She holds in her lap the sleeping Child with His head on her left arm. Behind to the right stands St. Anne, who carefully raises

with her left hand the cloth in which the Child is wrapped. On the left Joseph, turned three-quarters right, blows up the embers in a charcoal pan. Between him and the Virgin, but farther back, is an angel, turned slightly left with his arms on his breast and his eyes directed to heaven.

Signed in full; canvas, with rounded top, 26½ inches by 19½ inches.

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1903 catalogue, No. 2565; valued by the experts in 1816 (at 3400 francs).

21. **THE HOLY FAMILY.**—Daylight.

A small picture.

In the collection of the Marquise d'Aoust, Paris.

22. **The Holy Family.** Sm. 37 and 69.—The Virgin sits holding the Child on her lap. Beside her is Joseph.

Canvas, 25½ inches by 20 inches.

*Sales.*—P. van der Lip, Amsterdam, June 14, 1712 (Hoet, i. 147), No. 21 (96 florins).
J. van Schuylenburg, The Hague, September 20, 1735 (Hoet, i. 451), No. 58 (355 florins).
Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 22), No. 147 (435 florins, W. Lormier)—according to W. Lormier's store-room catalogue of December 1754, No. 245.

In the possession of Willem Lormier, The Hague, 1752 (Hoet, ii. 438).

*Sale.*—W. Lormier, The Hague, July 4, 1763 (Terw. 329), No. 233 (600 florins).

23. **The Holy Family.**—The Child lies on the Virgin's lap, grasping with the right hand at the Virgin's kerchief and with the left hand at two cherries which Joseph holds out. The Virgin wears an antique striped hat. Very finely painted.

Canvas, 25½ inches by 19½ inches.

*Sales.*—Amsterdam, April 17, 1783, No. 201 (56 florins, Grafenriet).
J. Bergeon, The Hague, November 4, 1789, No. 20 (57 florins 10, Morel).

23*a*. **The Virgin at Prayer, by Candlelight.**—Very cleverly painted.

Canvas, 16½ inches by 5 inches (?).

*Sale.*—Rotterdam, August 10, 1810, No. 6 (6 florins).

24. **The Holy Family.**—The Virgin sits at a table, reading. St. Anne holds a lighted candle. The youthful St. John, with his hands crossed, looks on attentively. The Child stands leaning on His Mother's lap; she holds Him with one hand. Beside the Child is Joseph. In the background is an indistinct figure. A masterpiece of the painter's.

Canvas, 35½ inches by 26½ inches.

*Sales.*—J. A. van Susteren, Antwerp, June 26, 1764 (Terw. 370), No. 1 (800 florins, De Man).
Charles de Man, Antwerp, September 9, 1816, No. 44 (900 florins).

24*a*. **The Virgin praying.**—Half-length.
Canvas, 27 inches by 21½ inches.

In the Palace, Hanover, 1864 (Parthey, ii. 500).

25. **THE HOLY FAMILY.**—On the right is the Virgin with the Child on her lap. She shows Him to a shepherd standing before her. In the centre is Joseph with a lighted candle. To the left is a boy with a turtle-dove.

Panel, 16 inches by 13 inches.

*Sale.*—Merlo, Cologne, December 9, 1891, No. 227 (100 mark).

25*a*. **The Virgin.**—The Virgin in a red dress with a coloured wrap round her shoulders holds the Child in her arms. On the wall is an oil lamp, giving a feeble light.

Panel, 6 inches by 5 inches.

*Sale.*—Fritz Gerstel and others, Berlin, January 21, 1908, No. 192.

25*b*. **The Virgin with the Child.**
19½ inches by 14½ inches.

*Sale.*—London, March 18, 1912, No. 61.

26. **SALOME WITH THE HEAD OF JOHN THE BAPTIST.**—She carries the head on a dish which she rests on her hip. She looks at a maid-servant with a candle who, with her finger on her breast, is speaking to the princess. In the shadow is the headsman with his sword on his shoulder. Salome wears a red silk dress and a loose yellow striped cloak. Life-sized figures, seen to the knee.

Canvas, about 43½ inches by 35 inches.

In the Moltke collection, Copenhagen, 1885 catalogue, No. 53.

26*a*. **The Head of John the Baptist.**
A small picture.

*Sale.*—M. Terwesten, The Hague, September 20, 1757, No. 260.

27. **Christ and Nicodemus, by Candlelight.**
Panel, 19 inches by 16½ inches.

*Sale.*—Alfred Burger and others, London, December 20, 1909, No. 106.

28. **Christ and the Centurion of Capernaum.**—Christ sits in a room conversing with the centurion at a table on which stands a lighted candle.

Panel, 16½ inches by 12½ inches.

*Sale.*—Lempertz the elder, Cologne, October 17, 1898, No. 283.

29. **Christ in the House of Martha and Mary.**—Christ, in profile to the left, sits in the background of the kitchen, and speaks to the busy Martha, who enters from the right with a spit and asks her sister to help her. Mary sits devoutly beside Christ, looking at a book on her lap and pressing her right hand on her bosom. To the right is the hearth; a maid-servant kindles the fire. According to the catalogue, the heap of kitchen utensils in the foreground and the rest of the still-life were painted by Willem Kalff.

Panel, about 14½ inches by 13 inches.

In the collection of G. Winkler, Leipzig, 1768, No. 525.

30. **THE PARABLE OF THE LOST PIECE OF SILVER.**—Four women and a boy. In the left background is the painter himself. [Possibly identical with 30*a*.]

In the collection of the Marquise d'Aoust, Paris.

30*a*. **The Parable of the Lost Piece of Silver.**—The woman shows her friends the piece of silver which she has found. Candlelight. The figures, according to the inventory, are portraits of the painter and his family. [Possibly identical with 30.]

Canvas, about 16 inches by 19½ inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 75; not now to be found in the Kassel Gallery.

31. **THE WISE AND FOOLISH VIRGINS.** Sm. 73.—Under a tree to the left are grouped the five wise virgins; they have cheerful faces and hold their lamps which burn brightly. The nearest has her back to the spectator. On the left are three of the foolish virgins; two of them carry lamps which burn feebly. The nearest of them kneels and with the girl standing behind her begs the wise virgins for oil. In the background is architecture; to the right is a moonlit landscape.

Signed in full, and dated 1700; canvas, 37½ inches by 45½ inches.

A replica is in the Blois Museum, No. 198.

Another replica was in the—

*Sales.*—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 232 (61 florins, Nijman).

Maria Theresia Wittebol and De Labistraeten, Antwerp, June 19, 1804, No. 162 (135 florins).

A copy of two female figures in the composition was in the sale:—Professor W. A. Freund and others, Amsterdam, February 20, 1905, No. 214.

Engraved by C. Hess and Delaunay. Engraved in mezzotint by A. Green and J. E. Haid. Lithographed by J. V. Mayr.

In the collection of the Elector Palatine Johann Wilhelm (who died 1716), Düsseldorf—*see* Van Gool, ii. 533.

In the Düsseldorf Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 431; in the store-room since 1910.

32. **JUDAS RECEIVING THE THIRTY PIECES OF SILVER.** Sm. 50.—He stands at a table before an old man who gives him the purse. Another man stands near with his hand on Judas' shoulder. On the table is a lighted candle in a brass candlestick. There are five other figures, illumined by different lights.

Panel, 19 inches by 16 inches.

In the collection of the Duc de Bouillon.

*Sale.*—Tronchin des Délices, Paris, March 22, 1801 (5000 francs, Bénard) —*see* Ch. Blanc, ii. 204.

In the Tronchin collection, Bessinge, near Geneva.

33. **PETER DENYING CHRIST.**—He is recognised by the maid-servant of the high priest. She holds up a lighted candle to his face. A group of malicious soldiers surround the pair. Half-length figures, half life size. [Compare 36.]

Signed in full on the right at foot; canvas, 25½ inches by 32 inches.

In the Harrach Gallery, Vienna, 1897 catalogue, No. 290.

34. **Peter denying Christ.** Sm. 55.

*Sale.*—General Craig, London, April 18, 1812 (£22 : 1s.).

34*a*. **Peter denying Christ.**

In the collection of General A. Reno, New York; see *Oud Holland*, 1892, p. 10.

35. **Peter denying Christ.**—In a courtyard dimly lighted by a torch, soldiers warm themselves at a fire. In the foreground Peter goes away ashamed. In the background Christ is led past. On a post to the left is the cock.

Panel, 20½ inches by 14 inches.

*Sale.*—Von Bernatzky, Cologne, October 10, 1905, No. 37.

36. **The Apostle Peter denying the Saviour.**—On the left stands the maid-servant of the high priest, holding a lighted candle, and pointing to Peter, who stands before her with a gesture of denial. To left and right of Peter are soldiers, who look at him keenly.

Described from a copy—on tinplate, 10 inches by 13 inches—in Baron Bruckenthal's Museum, Hermannstadt, 1909 catalogue, No. 1022.

Possibly 33 (Harrach Gallery) is the original.

37. **St. Peter's Repentance.**—In a rocky grotto the saint kneels in prayer at a rock table, on which are a key, a book, and an oil lamp which throws light on the tree. [Pendant to 56*b*.]

Panel, 11 inches by 15½ inches.

*Sale.*—Heis and others, Cologne, October 5, 1903, No. 109.

38. **CHRIST BEING MOCKED.** Sm. 74.—He stands with hands bound and the crown of thorns on His bare head between four soldiers. The foremost soldier to the left holds a sword and a half-burnt torch; the foremost soldier to the right holds a rod. To the left, behind the man with the torch, a fellow puts out his tongue and points with his right hand at Christ. Three-quarter length figures; life size.

Canvas, 58 inches by 44½ inches.

Engraved in the Düsseldorf Gallery.

In the collection of the Elector Palatine Johann Wilhelm (who died 1716), Düsseldorf; *see* Van Gool, ii. 531.

In the Düsseldorf Gallery.

In the Augsburg Museum, 1899 catalogue, No. 578.

39. **Christ being mocked; by Torchlight.**—Christ, wearing the crown of thorns and the purple cloak round His shoulders, is mocked by the soldiers. He holds a reed. One soldier, standing up, puts out his tongue and points at Christ. Well drawn and finely rendered.

Canvas, 19½ inches by 15½ inches.

*Sale.*—The widow S. A. Westerhof—Van der Schagen, Amsterdam, May 16, 1781, No. 45 (32 florins).

40. **THE VIRGIN BESIDE THE DEAD CHRIST.** Sm. 96.—She is weeping. An angel bears a lighted torch.

Panel, 20 inches by 12 inches.

In the Uffizi, Florence, 1910 catalogue, No. 968.

41. **The Women mourning over the Dead Christ.**—In front lies the dead Christ. Mary Magdalen, holding a lighted torch, looks at Him. Behind the corpse are the two other Maries; one of them reclines in a resigned attitude beside a lighted lantern. John stands behind them. Above him is seen a glory. The lighting is well managed, and the picture is finely rendered.

Canvas, 23½ inches by 17½ inches.

*Sale.*—The widow of S. A. Westerhof, born Van der Schagen, Amsterdam May 6, 1781, No. 46 (91 florins, Van der Schley).

42. **The Women coming in the Morning to the Tomb of Christ.**—They are lighted by torches and lanterns. Unusually good and finely rendered.

Canvas, rounded at top, 20½ inches by 14 inches.

*Sale.*—Amsterdam, March 13, 1793, No. 10 (51 florins, J. Spaan).

43. **Christ and the Disciples at Emmaus.**—Christ and the two disciples are grouped at a table by candlelight. Christ blesses the bread.

Canvas, 13½ inches by 19 inches.

*Sale.*—H. Haendcke and J. Hertling, Cologne, October 5, 1896, No. 414.

44. **Doubting Thomas.**—The apostle kneels before the Saviour, with a questioning glance at the risen Christ. In the background are several other apostles. One holds a lighted candle which brightly illumines the chief group.

Panel, 13 inches by 11 inches.

*Sale.*—Forst and others, Cologne, December 13, 1899, No. 109.

45. **THE PENITENT MAGDALEN.** Sm. Suppl. 14.—Half-length; turned almost in profile to the right. She holds in her right hand a skull, to which she points with her left forefinger. In front of her face, on the extreme right, is a lighted lamp. She wears a loose brocaded gown over a chemise which leaves much of her bosom exposed. Her long hair, which falls down loosely, is adorned with a rose. In the left distance is a view of a landscape at night. To the right is a green curtain, draped round a column.

Signed in full on the right at foot; panel, 10 inches by 8 inches.

In the chief Kassel inventory of 1749, No. 113.
In the Palace, Kassel; mentioned in the 1783 inventory.
In the Louvre, Paris, 1806-1815.
In the Kassel Gallery, 1903 catalogue, No. 304 (old No. 277).

46. **THE PENITENT MAGDALEN.** Sm. Suppl. 12.—Half-length. She is in a cave. Her head and her eyes are upturned to the right; her body is turned slightly to the left. She wears a blue gown over a chemise which leaves her bosom and her left shoulder exposed. To the left are a skull and an open book, on which she folds her hands in prayer. On the right a lighted candle is placed at an angle in the rock, lighting the penitent. In the left background, through an arched opening, is a view of a landscape at night.

Signed in full on the right at foot; canvas, 16½ inches by 13 inches.

In the chief Kassel inventory of 1749, No. 126.
In the Palace, Kassel; 1783 inventory, No. 71.
In the Louvre, Paris, 1806-1815.
In the Kassel Gallery, 1903 catalogue, No. 305 (old No. 278).

47. **THE PENITENT MAGDALEN.**—Half-length, turned to the left; by candlelight. She sits at a table, looking up at a crucifix. She holds a skull in her left hand. The candle stands on the table, opposite to her.

21 inches by 17½ inches.

In the Hampton Court Gallery, 1898 catalogue, No. 659.

48. **THE PENITENT MAGDALEN.**—Half-length. A lighted lamp illumines the cave in which she sits weeping. Her right hand is on a skull; her left hand supports her head.

Signed in full on the right at foot; canvas, 40 inches by 28½ inches.

In the collection of the Elector Palatine Johann Wilhelm (who died 1716), Düsseldorf; *see* Van Gool, ii. 533.
In the Mannheim Gallery.
In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 371; in the store-room since 1910.

49. **THE PENITENT MAGDALEN.** Sm. 75.—She sits, half nude, in a grotto. With her right hand she holds a lighted lamp standing on a book. At her feet are rich trappings and jewels. A ray of light falls on her forehead from a group of angels hovering above. One angel brings her a palm-branch and a laurel wreath.

Signed in full, and dated 1700—according to Pigage, *Die Galerie in Düsseldorf*, 1778; canvas, 37½ inches by 27½ inches.

In the collection of the Elector Palatine Johann Wilhelm (who died 1716), Düsseldorf; *see* Van Gool, ii. 533.
In the Germanic Museum, Nürnberg, 1893 catalogue, No. 342.

50. **THE PENITENT MAGDALEN.** Sm. Suppl. 17.—A small half-length. She sits, turned slightly to the left, in a rocky grotto, lighted by a lamp standing near a tree-stump. She reads an open book leaning against a skull. Through the entrance of a grotto, to the right, is seen the full moon, partly obscured by a cloud. The Magdalen wears a dark blue cloak, falling down from the back of her head, and a light red dress cut out to a point on the bosom.

Signed in full on the left at foot; panel, 8 inches by 8½ inches.

In the Palace, Schwerin, 1792 catalogue, p. 77, No. 15.
In the Palace, Ludwigslust, 1821 catalogue, No. 207.
In the Schwerin Museum, 1882 catalogue, No. 936.

51. **THE PENITENT MAGDALEN.**—In a waste landscape at night, the Magdalen sits beside a heap of rocks. Her figure and the objects around her are illumined by a bronze lamp hanging from the branch of a tree to the left. She wears a white tunic and a red cloak. On a rock in front of her lies an open book. She holds an earthenware pot. To the right is the moon, half hidden by clouds.

Signed in full; canvas, 20 inches by 16 inches.

In the Lasienski Palace, Warsaw, 1895 catalogue, No. 12.

51*a*. **Mary Magdalen.**—With a lighted lamp.

*Sale.*—G. van Sypes (Everard van Sypestein), Utrecht, April 11, 1714 (Hoet, i. 172), No. 6 (130 florins).

51*b*. **The Penitent Magdalen.**—Behind her is an angel.
11 inches by 10 inches.

*Sale.*—E. van Dishoek, Amsterdam, November 6, 1749 (Hoet, ii. 277), No. 15—but No. 16 of the original catalogue—(160 florins, Verkolje).

51*c*. **Mary Magdalen.**—With a lighted lamp. Very finely rendered.
17 inches by 15 inches.

*Sale.*—Joan Willem Frank, The Hague, April 5, 1762 (Terw. 248), No. 48—but No. 30 of the original catalogue—(10 florins 5, Van Brakel).

51*d*. **Mary Magdalen.**—She sits with a resigned air at a table on which is a candle. Excellently painted.

Panel, 10½ inches by 9½ inches.

*Sale.*—W. Smits and others, The Hague, May 18, 1785, No. 8 (52 florins, Baron van Nagel).

51*e*. **The Magdalen.**—A very fine little picture.

*Sale.*—C. A. de Calonne, London, March 23, 1795, No. 4 (£6 : 6s.); *see* Buchanan, *Memoirs of Painting*, i. 242.

52. **The Penitent Magdalen.**—In a rocky landscape. In a penitent attitude with folded hands, she looks at a crucifix lying before her, beside an open book and a skull. A lighted lamp illumines the scene. Finely rendered.

Panel, 9 inches by 6½ inches.

*Sale.*—(Fiseau ?) Amsterdam, August 30, 1797, No. 207 (26 florins, Van Zanten).

53. **The Penitent Magdalen.**—In a rocky landscape. Her folded hands rest on an open book, beside which are a skull, a pot of ointment, and other books. At the side hangs a lighted lamp. A good and finely rendered picture. [Possibly identical with 54.]

Canvas on panel, 17 inches by 13½ inches.

*Sale.*—Amsterdam, May 23, 1798, No. 169 (16 florins, Werff).

53*a*. **The Penitent Magdalen.**—By lamplight.

*Sale.*—R. Sondag and others, Rotterdam, July 5, 1813, No. 143.

54. **Mary Magdalen weeping in a Grotto.**—She leans her arms on a book lying before her. Beside her is a skull. A lighted lamp illumines the scene. Very expressive. [Possibly identical with 53.]

Canvas, 17 inches by 13 inches.

*Sale.*—H. Stokvisch, C. Hennig, and others, Amsterdam, May 22, 1823, No. 117 (8 florins 5, Groebe).

54*a*. **The Penitent Magdalen.**—In a grotto by lamplight. With a book and a skull.

Panel, 16½ inches by 12½ inches.

*Sales.*—F. J. Mensart and others, Amsterdam, September 2, 1824, No. 155* (40 florins, Brondgeest).

C. E. Vaillant and J. Sargenton, Amsterdam, April 19, 1830, No. 83 (24 florins, Hertz).

54*b*. **Mary Magdalen reading by Candlelight.**—Finely rendered.

Canvas, 17½ inches by 14 inches.

*Sales.*—J. A. van Dam, Dordrecht, June 1, 1829, No. 124 (100 florins, the brothers Van der Muelen).

P. J. and B. van der Muelen of Koblenz, Amsterdam, August 22, 1850, No. 60.

55. **The Penitent Magdalen.** Sm. 44.—In a grotto; life size. She kneels, grasping a handkerchief in her folded hands, before an open book placed against a tree-trunk. From the tree hangs a lighted lamp. She wears a red gown, leaving her bosom exposed; her hair is loose. Behind her, through the opening of the grotto, is seen the moon partly hidden by clouds. A masterpiece of the finest quality.

Canvas, 54½ inches by 47 inches.

Engraved in mezzotint by J. Smith.

*Sales.*—Count van Plettenberg, Amsterdam, April 2, 1738 (Hoet, i. 502), No. 100 (202 florins).

A. Grill, Amsterdam, April 10, 1776, No. 16 (315 florins, Wubbels).

C. A. de Calonne, London, March 23, 1795, No. 9 (£18 : 18s.); *see* Buchanan, i. 234.

P. J. Hogguer, Amsterdam, August 18, 1817, No. 72 (435 florins, C. S. Roos).

C. S. Roos, Amsterdam, August 28, 1820, No. 97 (555 florins, De Vries).

Amsterdam, October 26, 1852, No. 112 (400 florins, Roos).

55*a*. **A Praying Magdalen.**

*Sale.*—R. Pott and others, Rotterdam, October 11, 1855, No. 271.

55*b*. **The Penitent Magdalen.**—By lamplight. Very finely rendered.

Panel, 10 inches by 8 inches.

*Sale.*—Amsterdam, March 26, 1856, No. 336 (21 florins, Janssen).

56. **THE PENITENT MAGDALEN.**—She looks at a crucifix hung above her to the right. Below it, near her, are a skull and a lighted lamp.

Panel, 18½ inches by 12½ inches.

In the Cologne Museum, 1888, according to the 1888 catalogue; but not now there.

56*a*. **The Magdalen at the Tomb.**—Lamplight.

55 inches by 40 inches.

*Sale.*—J. Seguier and others, London, February 7, 1903, No. 84.

56*b*. **The Penitent Magdalen.**—Dressed in a penitent's robe, she lies plunged in thought in a cave, dimly lighted by an oil lamp. [Pendant to 37.]

Panel, 11 inches by 15½ inches.

*Sale.*—Heis and others, Cologne, October 5, 1903, No. 110.

56*c*. **The Penitent Magdalen.**

Copper, 12 inches by 10½ inches.

*Sale.*—Frankfort-on-Main, September 21, 1909, No. 225.

57. **Saint Cecilia, with an Angel.** Sm. 99.—She is singing.

Canvas, 11½ inches by 9 inches.

*Sale.*—Chevalier G. F. J. de Verhulst, Brussels, August 16, 1779, No. 173 (150 florins, Fouquet).

58. **Saint Elizabeth of Hungary.**

10½ inches by 13 inches.

*Sale.*—J. Seguier and others, London, February 7, 1903, No. 108.

58*a*. **A Seraph's Head.**

*Sale.*—Guerin and others, The Hague, September 13, 1740, No. 164 (2 florins).

58*b*. **A HERMIT IN A CAVE.**—By lamplight.

Signed in full on the right, and dated 1687; copper, 12½ inches by 10½ inches.

In the possession of the Mannheim dealer Werth; given by him in exchange to the Stuttgart Museum.

In the Stuttgart Museum, 1907 catalogue, No. 302.

58*c*. **A Hermit.**

17 inches by 13½ inches.

*Sale.*—Lambert Witsen, Amsterdam, May 25, 1746 (Hoet, ii. 189), No. 37 (12 florins).

58*d*. **A Hermit in his Cell.**—By candlelight.

*Sale.*—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 209), No. 122 (13 florins 10).

58*e*. **A Monk praying in his Cell.**—Very finely rendered.

15 inches by 12 inches.

*Sale.*—Pieter von Buytene, Delft, October 29, 1748 (Hoet, ii. 226), No. 11 (100 florins).

58*f*. **A Hermit praying.**

*Sale.*—Dirk Kindt and others, The Hague, September 27, 1762 (Terw. 284), No. 38—but No. 22 of the original catalogue—(14 florins 15).

58*g*. **A Hermit praying in a Cave.**—He kneels with folded hands in front of an open book, beside which lies a skull. A good and finely rendered picture.

Canvas, 26½ inches by 21 inches.

*Sale.*—(Probably) H. Wolters, Amsterdam, May 4, 1757, No. 13.

In the collection of Prince de Rubemprez.

*Sale.*—(Supplementary) Amsterdam, March 6, 1769, No. 2.

58*h*. **A Hermit reading.**—His left hand is on his grey beard. With his right hand he holds the leaves of a book which he reads attentively. Under it lies a chip-basket, beside which stands a crucifix. Farther away is a tree with twigs and a few leaves.

Canvas on panel, 11 inches by 9½ inches.

*Sale.*—V——, Amsterdam, May 19, 1779, No. 138 (25 florins, Holsteijn).

59. **A Monk praying.**—His hands are folded. He leans on a book. Very finely painted and expressive. [Possibly identical with 59*a*.]

Panel, 10½ inches by 8 inches.

*Sales.*—Aart Schouman, The Hague, October 17, 1792, No. 77 (85 florins 10, Coehoorn).

Van Coehoorn, Amsterdam, October 19, 1801, No. 65 (80 florins, Roos).

M. Udink, Amsterdam, October 28, 1808, No. 54 (300 florins).

59*a*. **An Old Man praying.** Sm. 11.—He holds his folded hands in front of an open book. Probably St. Jerome. A good and finely rendered picture. [Pendant to 185. Possibly identical with 59.]

Panel, 11 inches by 9 inches.

*Sale.*—Cornelis van Lill, Dordrecht, June 18, 1743 (Hoet, ii. 92), No. 12 (217 florins, W. Lormier).

In the possession of W. Lormier, The Hague, 1752 (Hoet, ii. 438); in his store-room catalogue of December 1754, No. 249.

*Sales.*—W. Lormier, The Hague, July 4, 1763 (Terw. 329), No. 237 (48 florins).

J. Christiaanze, Amsterdam, November 17, 1779, No. 107 (20 florins, Lammers).

Sir Philip Stephens, London, May 17, 1810 (£15 : 15s.).

59*b*. **A Monk praying earnestly.**—With folded hands. Unusually fine.

Panel, 9 inches by 7 inches.

*Sale.*—F. J. O. Boymans, Utrecht, August 31, 1811, No. B. 92.

60. **A Hermit praying.** Sm. 61.

*Sale.*—J. M. Raikes, London, 1821 (£29 : 8s.).

61. **A Hermit with Grey Hair and Beard at his Devotions: perhaps St. Jerome.**—He sits in a cave, with an open book on his knees, and looks at the relics. On a rock beside him lie a book, a casket, a cup, an hour-glass, and a woollen cover. Above his head, a lantern hangs from the branch of a tree. An unusually good and well-painted picture.

Panel, 15 inches by 10½ inches.

*Sales.*—Robert de Saint Victor, Paris, November 26, 1822, No. 171 (650 francs, Tardieu).
S. Erard, Paris, 1831 (800 francs).

62. **An Old Hermit in a Monastic Robe.**—He wears spectacles and reads a book by the light of a smoky lamp. On a table in front of him lie books and a skull.

Canvas, 17 inches by 13 inches.

*Sale.*—I. Péreire, Paris, March 6, 1872, No. 155 (300 francs).

62*a*. **A Monk reflecting on Mortality.**

53 inches by 39 inches.

*Sale.*—E. Deusy, Arras, June 14, 1897, No. 350.

63. **A Grey-bearded Hermit.**—Half-length. With folded hands and eyes cast up. On a table lie two folios.

Signed in full above to the right; canvas, 37½ inches by 30 inches.

*Sale.*—Prof. Dr. Wedewer of Wiesbaden, Berlin, March 17, 1908, No. 161.

63*a*. **The Martyrdom of a Saint.**—By torchlight.

Panel, 30 inches by 21½ inches.

*Sale.*—A. Simkens, London, July 22, 1910, No. 152.

63*b*. **Cupid in a Landscape.**—With accessories.

14 inches by 10 inches.

*Sale.*—Joan Willem Frank, The Hague, April 5, 1762, No. 32 (4 florins 15, Furet).

63*c*. **Psyche looking at Cupid asleep.** Sm. 71.—She holds a lamp.

Copper, 8½ inches by 7 inches.

In the collection of C. Droste, The Hague; mentioned by Droste in his poem on his collection, 1716 edition, p. 60.

*Sale.*—Coenraad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 426), No. 42 (105 florins).

In the possession of G. Hoet, The Hague; sold by him to W. Lormier (for 127 florins), according to Lormier's store-room catalogue of December 1754, No. 247.

In the possession of W. Lormier, The Hague, 1752 (Hoet, ii. 438); wrongly called "Venus and Cupid."

*Sale.*—W. Lormier, The Hague, July 4, 1763 (Terw. 329), No. 235 (18 florins 10).

64. **Cupid visiting the Sleeping Psyche.**—With an effect of light

Canvas.

*Sale.*—Comte de Turenne, Paris, May 17, 1852, No. 85 (50 francs).

64*a*. **A Sleeping Bacchante.**—Several dancing figures at the back. Very finely rendered.

Panel, 18 inches by 15 inches.

*Sale.*—Von Scheibler, Aachen, September 13, 1842, No. 81.

65. **CERES AT THE OLD WOMAN'S COTTAGE.**—Ceres, dressed as a peasant girl, stands at the cottage door, drinking out of a bowl. She holds a candle in her left hand. Opposite to her stands the old woman, also holding a candle. Near her stands a nude boy, Stellio, who points mockingly at Ceres. In the right foreground are various utensils. Near the door is a tree. The full moon shines over the cottage. Dark sky. Probably an early work.

Panel, 16 inches by 14½ inches.

In the collection of Noel Desenfans, London, 1802 catalogue, No. 128—as a work of G. Dou.

In the Dulwich College Gallery, London, 1892 catalogue, No. 191 (old No. 238).

65*a*. **Ceres with the Old Woman on Mount Etna.**—Torch-light. In the distance the moon rises above the horizon.

Panel, 23 inches by 21½ inches.

*Sale.*—J. A. Bennet, Leyden, April 10, 1829, No. 43 (27 florins, Van den Berg).

66. **CERES SEEKING FOR PROSERPINE.** Sm. 93.—She is turned three-quarters left, and holds in her left hand a basket of fruit and ears of corn. In her right hand she holds up a blazing torch. She wears a large hat. Her arms are bare. In the left distance are trees on the edge of a cornfield.

Signed in full; canvas, 13½ inches by 10 inches.

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1872 catalogue, No. 479; valued by the experts in 1816 (at 1000 francs).

66*a*. **Ceres in the Forest.**—The sun's rays fall on her. Finely rendered.

Canvas, 16½ inches by 13 inches.

*Sales.*—(Possibly) (Supplementary) Reygersbergen van Cauwerven, Leyden, July 31, 1765, No. 41.
Utrecht, April 22, 1811, No. 104.

67. **DIANA AND HER TRAIN.**—The goddess, holding her bow and arrow, walks to the left through the wood. In the right middle distance the nymphs are resting.

Panel, 33 inches by 24½ inches.

*Sale.*—Mattheus van der Broucke, Dordrecht, June 17, 1717 (Hoet, i. 211), No. 5 (600 florins).

In the Bisschop collection, Rotterdam, 1752 (Hoet, ii. 530).

*Sales.*—Amsterdam, August 10, 1785, No. 288 (165 florins, De Roy).
Count Schönborn-Pommersfelden, Paris, May 17, 1867, No. 114 (425 francs, De l'Espine ; probably bought in).

In the collection of Count Schönborn-Wiesentheid, Pommersfelden, 1894 catalogue, No. 520.

67*a*. **Diana.**

*Sale.*—Amsterdam, November 23, 1729 (Hoet, i. 344), No. 13 (106 florins, with No. 129).

67*b*. **Diana.**

*Sale.*—L. Schermer, Rotterdam, August 17, 1758, No. 65.

68. **Diana attended by her Nymphs.** Sm. 70.—With accessories. [Possibly identical with 69.]
Canvas, 8½ inches by 7 inches.

In the possession of W. Lormier, The Hague, 1752 (Hoet, ii. 430) ; he had acquired it from Ph. van Dijk (for 120 florins), according to his storeroom catalogue of December 1754.

*Sale.*—W. Lormier, The Hague, July 4, 1763 (Terw. 329), No. 234 (255 florins).

69. **Diana holding an Arrow.**—She has drawn the arrow from the quiver. Half-length ; in a red dress. Good and finely rendered. [Possibly identical with 68.]
Panel, 8½ inches by 7 inches.

*Sale.*—G. Braamcamp, Amsterdam, July 31, 1771, No. 204 (140 florins, P. Fouquet).

70. **Diana.**—Half-length. She holds an arrow in her right hand, and looks up to the light which falls from above. [Pendant to 96.]
Panel, 7½ inches by 6½ inches.

*Sale.*—(Probably) Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 158), No. 23 (131 florins, with pendant, Schouman).

In the collection of J. van der Linden van Slingeland, Dordrecht, 1752 (Hoet, ii. 493).

*Sale.*—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 368 (90 florins, Fouquet).

71. **Diana at the Chase.** Sm. 42.—Diana, loosely clad in a yellow mantle and carrying a bow and arrow, trips lightly through a richly wooded country.
Panel, with arched top, 3½ inches by 8 inches.

*Sale.*—Destouches, Paris, March 21, 1794 (240 francs).

71*a*. **Diana with her Nymphs.**—Good and finely rendered.
Canvas, 21½ inches by 17½ inches.

*Sale.*—T. P. C. Haag, The Hague, December 21, 1812, No. 4 (70 florins, Leesbergen).

71*b*. **Diana.**—Half-length. Very natural ; warm in tone.
Canvas, 16½ inches by 14 inches.

*Sales.*—(Probably) Hendrik Verschuuring, The Hague, September 17, 1770, No. 167.
C. H. van Heemskerck, widow of A. Westerhoff, The Hague, August 26, 1782, No. 29 (10 florins 10).
Amsterdam, March 13, 1793, No. 11 (5 florins 5, Gambst).
H. van den Heuvel and J. Hackefort, Rotterdam, April 18, 1816, No. 52 (5 florins 5).

71*c*. **Diana at the Bath.**
Canvas, 39 inches by 58 inches.

*Sale.*—Antwerp, August 27, 1844, No. 149.

72. **Diana.**—She wears a flowing robe and holds an arrow in her left hand. In a landscape at evening. Agreeable and carefully painted.
Panel, 7½ inches by 6½ inches.

*Sales.*—(Probably) J. van der Hoop and others, Rotterdam, October 13, 1864, No. 76.
F. M. Freiherr von Berg, Frankfort-on-Main, December 5, 1904, No. 47.

72*a*. **Juno and Minerva.**
10½ inches by 8 inches.

*Sale.*—Gerard Hoet, The Hague, August 25, 1760 (Terw. 226), No. 59 (63 florins, Muyske).

73. **Jupiter and Antiope.** Sm. 36.—Jupiter, in the form of a satyr, draws aside the curtain of a couch on which the beautiful nymph lies. In front lies a sleeping Cupid. Lamplight.
Panel, 23½ inches by 18 inches.

*Sale.*—Julliot, Paris, 1793 (10,200 francs).

74. **JUPITER AND SEMELE.**—Semele, almost nude, raises herself on her couch. In the left middle distance appears Jupiter with the lightning in his right hand, spreading a reddish glow over the picture. [Pendant to 77.]
Signed in full on the right at foot; canvas, 58½ inches by 44½ inches.

In the Schönborn collection since 1857 at least.
In the collection of Count Schönborn-Wiesentheid, Pommersfelden, 1894 catalogue, No. 522.

75. **The Daughters of Cecrops finding the young Erychthonius.**

In the Cavens collection, Brussels.

76. **LATONA TURNING THE LYCIAN PEASANTS INTO FROGS.**—She leans against a tree on the right, holding the child Diana on her lap, while her son Apollo stands at her feet. Latona makes a threatening gesture at five peasants and a woman who mock her, and are therefore turned by Jupiter into frogs.
Panel, 14½ inches by 21 inches.

In the collection of Prince Eugene of Savoy.
In the Royal Gallery, Turin, 1899 catalogue, No. 399.

77. **PAN AND SYRINX.**—The nymph, almost nude, flees from the pursuing satyr. Above is a Cupid. [Pendant to 74.]

Signed in full, and dated 1691 ; canvas, 58 inches by 44 inches.

Probably in the Schönborn collection in 1719.

In the collection of Count Schönborn-Wiesentheid, Pommersfelden, 1894 collection, No. 521.

77*a*. **Pomona.**—She is seated. Before her lie four figures. Half-length. Very finely rendered.

17½ inches by 14 inches.

*Sale.*—Samuel van Huls, The Hague, September 3, 1737 (Hoet, i. 482), No. 43 (175 florins).

78. **VENUS AT HER TOILET (or, THE EFFECT OF DAYLIGHT).** Sm. Suppl. 11.—In the foreground, on a rock by the seashore, Venus sits undraped, and Cupid arranges her hair. She sits on a red gown. Her blue girdle embroidered with gold and a pearl necklace lie on the beach to the left of her. She leans on her right arm, which is adorned with a gold bracelet set with blue stones. With the right hand she presses the end of her chemise to her breast; with the left hand she grasps at her dress. Her body is turned a little to the left. She looks upwards to the right, where two rays of sunlight break through a dark cloud, flooding her face and her left forearm with golden light. On the right is the rocky shore. To the left is the sea ; the waves wet her feet. [Pendant to 79.]

Signed in full in the water to the left at foot, and also signed in full and dated 1690 on the back ; canvas, 27½ inches by 20½ inches.

*Sale.*—Count van Hogendorp, The Hague, July 27, 1751 (Hoet, ii. 299), No. 7 (343 florins).

In the chief Kassel inventory of 1749, No. 635.

In the Kassel inventory of 1783, No. 64, in the first blue room.

In the Louvre, Paris, 1806-1815.

In the Kassel Gallery, 1903 catalogue, No. 306 (old No. 279).

79. **VENUS GIVING CUPID A BURNING ARROW (or, THE EFFECT OF ARTIFICIAL LIGHT).**—In the left foreground Venus sits on a sandhill with her head turned to the right. She is nude to the waist ; a red cloak is draped round her left shoulder and flutters in the wind. Her lower limbs are veiled in a greyish-purple silk drapery. Cupid approaches from the right and clutches at a burning arrow which his mother holds out to him. She leans her left hand on a carpet lying beside her, as she points with her right hand on the arrow. In the right distance, far below, lies the sea. On the shore ladies and gentlemen are walking. [Pendant to 78.]

Signed in full on the left at foot, and also signed in full and dated 1690 on the back ; canvas, 27 inches by 21 inches.

*Sale.*—Count van Hogendorp, The Hague, July 27, 1751 (Hoet, ii. 300), No. 8 (412 florins).

In the chief Kassel inventory of 1749, No. 636.

In the Kassel inventory of 1783, No. 59, in the first blue room.

In the Louvre, Paris, 1806-1815.
In the Kassel Gallery, 1903 catalogue, No. 307 (old No. 280).

80. **VENUS WITH HER DOVES.** Sm. 88, and Suppl. 6.—Half-length. She leans on a stone window-sill, stroking a white dove. She turns her head towards another dove, which comes from a cloud and flies past. Venus wears a white tunic which leaves her breasts exposed, a red cloak fluttering in the wind, and a golden circlet from which hangs a large pearl. On a pillar to the right is a label with a red heart. Formerly ascribed to J. Verkolje, whose name is on the back of the picture.

Panel, 8½ inches by 6½ inches.

A picture of the same subject was, according to Sm., in the sale :—John Purling, London, February 16, 1801 (£20).
In the collection of G. van Slingeland, 1752 (Hoet, ii. 405).
In the collection of William V. (Terw. 710).
In the Royal Gallery, The Hague, 1907 catalogue, No. 162.

81. **VENUS AND CUPID, BACCHUS AND POMONA.**—In modern dress. Half-length. In front of Pomona are peaches and other fruit ; she is eating a fruit. Formerly described as an allegory of the four seasons.

Canvas, 51½ inches by 44½ inches.

In the collection of Count Nostitz, Prague, 1905 catalogue, No. 194 (old No. 92) ; it has been in the collection since 1765 at least.

82. **VENUS AND CUPID.**—Under a great canopy, the goddess lies asleep, extended from right to left on a couch. Above her head to the right appears Cupid with his right hand raised. The scene is illumined by a lamp, as well as by the daylight. In the right foreground lie a bow and quiver.

Signed in full to the right at foot ; canvas, 17½ inches by 21 inches.

*Sale.*—Mattheus van den Broucke, Dordrecht, June 17, 1717 (Hoet, ii. 211), No. 6 (560 florins).

In the collection of Count Nostitz, Prague, 1905 catalogue, No. 193 (old No. 213) ; it has been in the collection since 1905 at least.

82 *a* and *b*. **Venus.**—Two versions of the theme.

Signed in full.

Mentioned in an attestation by the painter, dated June 18, 1698 ; see *Oud Holland*, 1892, p. 4.

83. **The Nude Venus with a Satyr.** Sm. 16.—In a landscape. Very fine colour.

9 inches by 12 inches.

*Sale.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 509, and Terw. 20), No. 44—but No. 45 of the original catalogue—(152 florins).

83*a*. **Venus and Cupid.**—Half-length figures. The goddess rests with one hand on a music-book. Very finely rendered.

Canvas, 13½ inches by 10½ inches.

*Sale.*—Johan Verkolje, Amsterdam, October 24, 1763, No. 48 (230 florins, Quinkhardt).

84. **Venus giving Cupid a Burning Arrow.** Sm. Suppl. 8.—The goddess is lightly clad. Her scarlet cloak floats behind her. [Pendant to 113.]

Panel, 8 inches by 6 inches.

In the Van Loon collection, Amsterdam, 1842 (Sm.).

84*a*. **Venus and Cupid.**—Venus sits on a hill, playing with Cupid, who tries to snatch at the bow which his mother has taken from him. A second Cupid, with a blazing torch, flies away. The scene is laid in a charming landscape. A very good picture.

*Sale.*—Paris, March 13, 1846, No. 39 (231 francs).

85. **DIOGENES IN SEARCH OF AN HONEST MAN.** Sm. 102.—Half-length, life size, turned three-quarters left. He has a thick bushy beard and is poorly dressed. He holds a lantern in both hands. Two candles are attached to a button on his coat. Beside him is a young man with ass's ears. Behind him are several coarse faces. A child points at him with his finger and shouts after him.

Canvas, 31 inches by 24½ inches.

In the collection of the Duc d'Arenberg, Brussels; it was there in 1833 (Sm.); W. Bürger's 1859 catalogue, No. 56.

86. **A Symbolic Representation of the Peace of Nymwegen.**—With the portrait of Louis XIV. and several others—twelve figures in all. A masterpiece. Very finely rendered.

Canvas, 25½ inches by 32½ inches.

*Sales.*—E. van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 169), No. 16 (300 florins).
E. van Dishoek, Amsterdam, November 6, 1749 (Hoet, ii. 277), No. 7 (355 florins, L. Berk for Van Dijk).
Philip van Dijk, The Hague, June 13, 1753 (Terw. 73), No. 59—but No. 103 of the original catalogue—(209 florins, Visscher).
The widow of Philip van Dijk, The Hague, November 26, 1763 (Terw. 353), No. 2 (160 florins).
(Supplementary) Amsterdam, June 4, 1766, No. 15.

87. **The Burning of the Town of Dordrecht.**—The great fire is near the exchange. Glowing embers fly about in the breeze and fall near the houses. In front, men stand in the dark night, watching the fire. Very good and natural.

Panel, 26½ inches by 22 inches.

*Sale.*—The widow of S. A. Westerhof, born Van der Schagen, Amsterdam, May 16, 1781, No. 49 (180 florins, Spaan).

88. **PRECIOSA RECOGNISED.** Sm. 95.—Preciosa, poorly dressed and holding a stick in her left hand, kneels in the middle, turned to the left. With her right hand she unfastens her gown to point to her breast. Beside her to the right stands her richly dressed mother, who recognises her daughter and opens her mouth in amazement. On the extreme right stands a man, open-mouthed, with folded hands. Behind him to the left is seen another head. On the extreme left stands an old

gipsy woman, turned to the right, who has brought back the girl. She points with her right hand to the girl's breast. In the left foreground is a marble bowl of roses. On the ground farther to the right lie a sheet of paper and some jewels.

Signed in full; panel, rounded at top, 16½ inches by 12 inches.

*Sales.*—London, 1818 (£168).
A. Levy, London, June 16, 1876 (£120 : 15s.).

In the Irish National Gallery, Dublin, 1898 catalogue, No. 476; bought in 1898.

89. **Portia destroying Herself.** Sm. 60.—Life size. Exquisitely finished.

*Sale.*—Wanstead House, 1822 (£58 : 16s., Peacock).

90. **Brutus and Cæsar's Ghost.**—In a room lighted by a Roman lamp Brutus sits at a table, near which hang his arms. The lamplight falls on his face; most of the room is in half-shadow, in which appears the ghost of Cæsar, at whom Brutus looks with a defiant air.

Signed, and dated 1705; canvas, 28 inches by 25½ inches.

*Sale.*—A. Löhle and others, Munich, November 11, 1907, No. 60.

91. **Lesbia weighing Jewels against her Sparrow.** Sm. 47.—*See* Catullus, Carmen iii. Half-length, seated, with the head turned three-quarters left. She leans her right elbow on a pedestal adorned with a relief of childish figures. She holds in her right hand a pair of scales; the sparrow in the scale in front has weighed down the scale full of jewels. With her left hand Lesbia places a pearl necklace on the higher scale. In the right background is a wooded landscape. "Exquisitely painted" (Sm.).

Panel, 6½ inches by 5 inches.

In the collection of Griffier Fagel, 1752 (Hoet, ii. 412).

*Sales.*—Griffier Fagel, London, May 22, 1801, No. 40 (£53 : 11s.); *see* Buchanan, *Memoirs of Painting*, i. 304.
Philip Panné, London, March 20, 1813 (£79 : 5s.).

Afterwards bought by Sm.

In the collection of Richard Simmons, 1833 (Sm.).; bequeathed to the National Gallery, London, 1846.

In the National Gallery, London, 1911 catalogue, No. 199.

92. **AN ALLEGORY OF CHASTITY (or, THE USELESS REMONSTRANCE).** Sm. 83.—On the left sits an elegant young lady, turned slightly to the right beside a column. She wears a blue dress, cut low at the neck, with a yellow sash. She leans her right arm on a table with a red cover, and holds a casket partly open, from which a green bird, the symbol of chastity, is about to escape. On the right, beside the lady and turning towards her, stands an old woman in a red dress trimmed with fur, who is seen in profile. She holds a large book under her left arm and a crutch in her left hand. She raises her right hand as if to warn the lady of her danger. In the left background is a statue of the laughing Priapus. To the right is a view of a landscape at evening. [Pendant to 144.]

Signed in full to the left at foot; panel, 14 inches by 11 inches.

Engraved by A. L. Zeelander, in the *Recueil Steengracht*, No. 28.

*Sales.*—Gerard van Sypes (that is, Everard van Sypestein), Utrecht, April 11, 1714 (Hoet, i. 172), No. 4 (458 florins, with pendant).

Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 390), No. 75 (930 florins, with pendant).

(Probably) Count Fraula, Brussels, July 21, 1738 (Hoet, i. 534), No. 182 (46 florins).

In the Palace at Loo, 1763 inventory, No. 104.

In the collection of William V., Stadtholder (Terw. 710).

In the Royal Gallery, The Hague, 1907 catalogue, No. 160.

93. **AN ALLEGORY OF CHASTITY.**—An old woman warns a young girl who is letting a bird, the symbol of chastity, escape from a casket. On the right a young man tries to persuade the girl to let the bird fly away. He makes a threatening gesture at the old woman, and offers her a beaten silver jug.

A copy with variations is in Baron Bruckenthal's Museum, Hermannstadt, 1909 catalogue, No. 1021; the figure of the young man is wanting.

In the Schönborn-Buchheim collection, Vienna; Von Frimmel's 1896 catalogue, p. 83.

93*a*. **A Woman's Figure as an Allegory.**

*Sale.*—Amsterdam, September 25, 1743 (Hoet, ii. 125), No. 20 (30 florins).

93*b*. **Modesty and Pride.**—In the background, the fall of Icarus. 22½ inches by 34 inches.

*Sale.*—Rotterdam, July 20, 1768, No. 140.

94. **An Allegory of this Transitory World.** Sm. 100.—A fine female figure with wings and a garland holds in her right hand a blazing torch and in her left a mussel-shell full of soapy water and a soap-bubble. Behind her in the distance is a rough sea with a storm-tossed ship. Described as an allegory of the four elements in the Verhulst catalogue.

Canvas, 11½ inches by 9 inches.

*Sales.*—(Probably) E. G. van Tindinghorste, Amsterdam, March 26, 1777, No. 64 (201 florins, Schley).

G. F. J. de Verhulst, Brussels, August 16, 1779, No. 172 (100 florins, the Danish envoy).

95. **A Nude Woman with a Blue Veil.**—She sits beside a spring which comes out of a rock. In the background is a wood.

Canvas, 24½ inches by 20½ inches.

*Sale.*—The widow of S. A. Westerhof, born Van der Schagen, Amsterdam, May 16, 1781, No. 50 (16 florins).

96. **An Allegory of the Vanity of the World.** Sm. 32.—An angel flying up to the clouds with a rose on his head holds a pipe in his right hand and a shell in his left hand, for blowing bubbles. He looks at a bubble which floats towards a blazing torch and a skull. Very finely rendered. [Pendant to 70.]

Panel, 7½ inches by 6½ inches.

*Sale.*—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 158), No. 24 (131 florins, with pendant, Schouman).

In the collection of J. van der Linden van Slingeland, Dordrecht, 1752 (Hoet, ii. 493).

*Sales.*—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 367 (325 florins, Fouquet).

(Supplementary) P. Quinting, Dordrecht, July 23, 1810, No. 8*.

97. **An Allegory of this Vain and Transitory Life.** Sm. 107. —A child blows soap-bubbles. There are also a skull, an expiring torch, and so on.

Canvas, 25 inches by 27½ inches.

*Sales.*—Marquis von St. Philipe, the Spanish Ambassador, The Hague, July 30, 1726 (80 florins)—according to Sm., but not Terw.

The Hague, May 3, 1729 (Terw. 6), No. 62 (80 florins).

In the collection of J. van der Linden van Slingeland—according to Sm.

97*a*. **The Escaped Bird (or, Lost Chastity).**—At an arched window adorned with a drapery a young Dutch girl is at a table. Her left hand is in a half-opened basket. Her right arm is raised to grasp the escaped bird. Very attractive and finely rendered.

*Sale.*—Paris, March 13, 1846, No. 40 (100 francs).

97*b*. **Vanity.**—Still-life, with emblems of death.

In the Bartels collection, Berlin, 1864 (Parthey, ii. 501).

98. **Vanity.**—On a table stand a smoking urn and a lighted lamp whose rays are reflected by an hour-glass. The hour-glass is behind a skull round which is laid a spray of roses. Very finely rendered.

Canvas, 29½ inches by 24 inches.

*Sales.*—The widow of S. A. Westerhof, born Van der Schagen, Amsterdam, May 16, 1781, No. 47 (100 florins).

P. Lyonet, Amsterdam, April 11, 1791, No. 231 (38 florins, Wagner).

Amsterdam, May 23, 1798, No. 168 (16 florins, Berkenbosch).

W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 166 (41 florins, Sardet).

J. van Beek, Amsterdam, June 2, 1828, No. 59.

(Supplementary) Amsterdam, May 14, 1839, No. 430 (14 florins 25, Roos).

L. J. Quarles van Ufford, Haarlem, March 23, 1874, No. 34.

Van Loon—Van Winter and others, Amsterdam, February 26, 1878, No. 57.

H. Hollander, the widow of G. J. Schouten, H. Pino, and others, Amsterdam, October 14, 1884, No. 67.

99. **The Painter.**

In the collection of Thomas J. Bryan, given to the Historical Society, 1867.

In the collection of the New York Historical Society, 1903 catalogue, No. 320.

100. **AN OLD MAN ANSWERING A LETTER.** Sm. 94. —Half-length, turned three-quarters right. He sits at a desk, holding a letter in his left hand and writing the answer.

Panel, oval, 4½ inches by 3½ inches.

Pendant to Dou 354, "Rembrandt's Mother" (Louvre, No. 2358).

*Sales.*—Randon de Boisset, Paris, February 3, 1777, No. 131 (1705 francs, with a picture by De Vois).

Servad, Amsterdam, June 25, 1778, No. 92 (180 florins, Fouquet).

Comte de Vaudreuil, Paris, November 24, 1784, No. 75 (2500 francs, with the picture by Dou).

In the collection of Louis XVI.

In the Louvre, Paris, 1903 catalogue, No. 2567 (old No. 481); valued by the experts in 1816 (at 1200 francs).

100*a*. **A Physician.**—[Pendant to 100*b*.]

14 inches by 11½ inches.

*Sale.*—Heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749 (Terw. 54), No. 22—but No. 11 of the original catalogue—(42 florins 5, with pendant).

100*b*. **A Lawyer at Work.**—Unusual. [Pendant to 100*a*.]

14 inches by 11½ inches.

*Sale.*—Heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749 (Terw. 54), No. 22—but No. 10 of the original catalogue—(42 florins 5, with pendant).

101. **The Geometrician.** Sm. 38.—A young man sits at a table covered with a Turkey carpet, on which are a globe, an inkpot, and a large open book. He holds a square and a compass.

Panel, 11½ inches by 9 inches.

*Sale.*—Destouches, Paris, March 24, 1794 (240 francs).

102. **A Youth drawing at a Table.**—He holds a pen, with which he is drawing. Finely painted.

Panel, 8 inches by 6½ inches.

*Sales.*—Juda van Benjamin the elder, Amsterdam, November 4, 1782, No. 38.

J. F. Motte, Amsterdam, August 20, 1794, No. 100 (35 florins, Yver).

102*a*. **Head of a Thoughtful Man.**—Well painted.

Panel, 3½ inches by 3½ inches.

*Sale.*—G. van der Pot, Rotterdam, June 6, 1808, No. 110 (2 florins, Van der Hart).

102*b*. **A Man reading.**

*Sale.*—A. van Beeftingh and others, Rotterdam, April 30, 1832 (11 florins 5, Dieken).

102*c*. **A Philosopher in his Study.**—An unusually fine picture.

Circular, 5½ inches.

*Sale.*—John Clerk of Elgin, Edinburgh, March 14, 1833, No. 84 (£5 : 10s.).

102*d*. **A Philosopher writing.**
Panel, 18 inches by 14 inches.

In the Gotha Gallery, 1864 (Parthey, ii. 501); but not now there.

103. **A SOLDIER UNDRESSED FOR A BATHE.**—He sits on the slope of a cliff, looking straight before him and pointing with his left hand to the sea on the right. In front of him are his clothes and armour. In the right background is the distant coast. Evening.
Signed; panel, 10 inches by 7½ inches.

*Sales.*—Amsterdam, April 15, 1739 (Hoet, i. 581), No. 105 (100 florins).
Philip van Dijk, The Hague, June 13, 1753 (Terw. 73), No. 60—but No. 104 of the original catalogue—(30 florins, Hoet).
Van Kretschmar, Amsterdam, March 29, 1757 (Terw. 175), No. 55 (40 florins).
Gerard Hoet, The Hague, August 25, 1760 (Terw. 226), No. 60 (66 florins).
D. Smith, Amsterdam, July 13, 1761, No. 25 (28 florins, Yver).
In the Karlsruhe Gallery, 1894 catalogue, No. 282.

104. **A STANDARD-BEARER.**

In the collection of Baron E. de Rothschild, Paris.

105. **THE MAN SHAVING.** Sm. Suppl. 2.—Through a semi-circular window, on the sill of which lie a razor, a white lace collar, and a coloured sash, is seen a man with a fur cap. He stands in a room, wearing a grey doublet. He holds a basin to his chin with his left hand and lathers his face with his right, as he looks smilingly at the spectator. On the wooden frame of the window hangs a mirror in a gilt frame. Outside the window to the left stands a broken earthenware mug with a plant in it; in the centre is a metal cup. Pale in colour, restless in composition, and weak in expression.
Signed in full to the right at top; transferred from panel to canvas, 10½ inches by 8 inches.

Engraved by J. Sanders.
In the Crozat collection, Paris; acquired by the Empress Catherine II.
In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 923; it was there in 1833 (Sm.).

106. **A Soldier in Armour.** Sm. 26.—He holds a halberd. [Pendant to 109.]
Panel, 9½ inches by 7½ inches.

*Sales.*—Prince de Carignan, Paris, July 20, 1742 (450 francs)—*see* Ch. Blanc, i. 33.
Blondel de Gagny, Paris, December 10, 1776 (1000 francs, with pendant).

106*a*. **A Gentleman weighing Jewels.**—He is well dressed and sits in a room. Very finely rendered.
Canvas.

*Sale.*—J. Wijsman and others, Amsterdam, November 24, 1828, No. 102.

106*b*. **The Fruiterer.**
Canvas, 16 inches by 16½ inches.

*Sale.*—F. H. de Groof, Antwerp, March 20, 1854, No. 55.

106*c*. **An Old Man with an Owl.** — Three-quarter length. A grey-bearded old man, in a brown coat, is training an owl perched on his left hand.
Panel, 13½ inches by 10½ inches.

*Sale.*—Brenken and others, Cologne, April 1, 1886, No. 91.

107. **A Man with a Glass of Wine, in which is a Lemon.**
Oval panel, 7½ inches by 6½ inches.

*Sales.*—Wannaar and others, Amsterdam, May 17, 1757, No. 59.
J. B. de Troy and others, Paris, April 9, 1764, No. 53 (372 francs).
(Probably) N——, Leyden, June 1, 1765 (Terw. 448), No. 32—but No. 24 of the original catalogue—(30 florins, Van der Schley).

108. **An Old Man holding a Wine-Jug.**—He sits on a chair on which he leans his arm. With accessories.
Canvas, 11½ inches by 9½ inches.

*Sale.*—J. A. van Kinschot, Delft, July 21, 1767 (Terw. 608), No. 29 (42 florins 5).

109. **The Jovial Artisan.** Sm. 25.—He holds a pot in one hand and a large glass in the other. [Pendant to 106.]
Panel, 9½ inches by 7½ inches.

*Sale.*—Blondel de Gagny, Paris, December 10, 1776 (1000 francs, with pendant).

109*a*. **A Man with a Wine-Glass.**

*Sale.*—Robit, Paris, May 21, 1801, No. 149 of Bryan's catalogue. *See* W. Buchanan, *Memoirs of Painting*, ii. 71.

109*b*. **A Soldier smoking.** Sm. 58.—His hair and beard are grey. He wears a cuirass and holds a short pipe. [Pendant to 127.]
Panel, 7 inches by 6 inches.

*Sales.*—Jan Gildemeester, Amsterdam, June 11, 1800, No. 196 (150 florins, W. Reyers).
Philip Panné, London, March 26, 1819 (£36 : 15s.).

110. **A Young Man at Table.** Sm. 45.—Half-length. He sits eating ham at a table on which are a pewter plate and a piece of bread.
Panel, 8½ inches by 7 inches.

*Sales.*—Belisard, Paris, 1783 (1000 francs)—*see* Ch. Blanc, ii. 78.
Wattier, Paris, 1797 (600 francs).
London, 1807 (£21).
(Possibly) John Webb, London, 1821 (£15 : 15s.).

111. **A Laughing Man with a Wine-Glass in his Hand.**—Very finely rendered.
Copper, 3½ inches by 2½ inches.

*Sales.*—Caspar van Citters, Rotterdam, July 1, 1811, No. 60.
H. Rochussen and others, Rotterdam, November 3, 1869, No. 13 (21 florins).

112. **A Young Man with a Wine-Glass.**—He leans his right elbow on a stone balustrade in front of him. He points with his right hand to a full glass of wine which he holds in his left. He wears a grey costume and has a purplish-red velvet cap on his curly hair.
Canvas, 12 inches by 10 inches.

*Sale.*—E. Verveer and others, Amsterdam, November 27, 1900, No. 35.

112*a*. **A Smoker.**
Canvas, 16 inches by 13 inches.

*Sale.*—Zurbuch and others, Frankfort-on-Main, October 30, 1901, No. 171.

112*b*. **A Young Man holding a Wine-Glass.**—Seated at an open window.
Panel, 10 inches by 8 inches.

*Sales.*—G. Donaldson and others, London, July 6, 1901, No. 87.
Adriaan Holtzmann, Van Baarle van Romunde and others, Amsterdam, October 31, 1905, No. 186.

112*c*. **A Youth playing the Guitar.**—He wears the old-fashioned dress of a man of rank. Half-length. Finely rendered.

*Sale.*—(Fiseau ?) Amsterdam, August 30, 1797, No. 207 (4 florins 2).

112*d*. **A Youth with a Flute.**
Canvas, 10½ inches by 8 inches.

*Sale.*—J. F. Sigault and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 238 (10 florins, Keyzer).

113. **The Guitar-Player.** Sm. Suppl. 7.—A richly dressed young man sits at a table, singing and playing the guitar. A very fine picture. Half-length. [Pendant to 84.]
Panel, 8 inches by 6 inches.

*Sales.*—Pieck-Le Leu de Wilhelm, The Hague, May 28, 1777, No. 67 (21 florins, Wubbels).
J. A. Versijden van Varick, Leyden, October 29, 1791 (580 florins, Delfos).
In the Van Loon collection, Amsterdam, 1842 (Sm.).

113*a*. **A Young Cavalier playing the Violin.**—He is richly dressed. In front of him is a table with a jug.
Panel, 10 inches by 8 inches.

*Sale.*—Dr. T. Wiesen and others, Frankfort-on-Main, June 8, 1875, No. 40.

113*b*. **A Gentleman with a Flute.**—[Pendant to 125*d*.]
Canvas, 8 inches by 7 inches.

*Sale.*—Brussels, June 1, 1911, No. 116.

114. **A YOUNG MAN PLAYING WITH A MAN'S WHITE MASK.**—He wears a fur-trimmed cloak and stands on the

left beside a table, turned to the right. He holds in his left hand a mask, in the mouth of which he puts his right forefinger. Behind him to the left is a brown curtain. At the back is a dark grey wall, on which hangs a picture.

Signed in full on the edge of the table; panel, 12½ inches by 10 inches.

A copy was in the sale :—Professor W. A. Freund and others, Amsterdam, February 20, 1906, No. 138.

From Salzdahlum.

In the Brunswick Gallery, 1900 catalogue, No. 322.

115. **A Handsome and Well-Dressed Youth with a Sparrow in his Left Hand.**—He rests his right hand on a stone balustrade, upon which lies a red cloth, and holds a pot full of sparrows. In front of him lies a plumed hat. Beyond is another room. Very finely rendered.

Panel, 14 inches by 11 inches.

*Sales.*—J. B. Krauth and others, The Hague, October 7, 1771, No. 6 (235 florins, Bergeon).
Amsterdam, April 17, 1783, No. 200 (15 florins, Drekman).
J. Bergeon, The Hague, November 4, 1789 (31 florins).
Amsterdam, June 21, 1797, No. 193 (85 florins, Texier).

115*a*. **An Old Man with a Fur Cloak.**

*Sale.*—(Elias van der Hoeven ?) Rotterdam, July 20, 1768, No. 95.

116. **THE HERRING WOMAN.** Sm. 24.—At a semi-circular window stands a comely young woman in front of a tub of herrings. She leans her right hand on the tub, and holds up a herring in her left hand.

Signed in full on the left; panel, 7½ inches by 6 inches.

In the collection of Count van Wassenaar, 1752 (Hoet, ii. 402).

*Sales.*—J. H. Count van Wassenaar, Amsterdam, October 25, 1769, No. 38 (125 florins, Fouquet).
Lambert ten Kate, Amsterdam, May 29, 1776, No. 112 (502 florins, Pothoven).

In the Van Winter collection.

In the collection of Six van Vromade, Amsterdam; bought with other pictures for the Rijksmuseum early in 1908.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2144*b*.

117. **AN OLD WOMAN.**—She stands, turned to the right, at an open arched window. She wears eye-glasses and a black and yellow gown. With her right hand she scours a copper pan which she holds firmly with her left hand against the stonework. To the left, beside the pan, are the bottom of a broken earthenware jug, a brass candlestick, a spoon, and other objects. On the stonework to the right is a butterfly.

Signed in full; panel, 11 inches by 8½ inches.

Exhibited at the British Institution, London, 1861, No. 20.

In the collection of Wynn Ellis, London, 1861; bequeathed to the National Gallery, 1876.

In the National Gallery, London, 1911 catalogue, No. 997.

117*a*. **A Girl peeling Potatoes.**

*Sale.*—(Supplementary) Comtesse de Verrue, Paris, April 9, 1737, No. 22 (280 francs)—*see* Ch. Blanc, i. 12.

117*aa*. **A Woman weighing Cherries.**—[Possibly identical with 149.]

Exhibited at the British Institution, London, 1854, No. 96.
Then in the collection of S. Wheeler, London.

117*b*. **A Young Lady with a Purse.**—She wears a yellow silk jacket and leans her right arm on a table with a red velvet cover. She holds up in her left hand a gilded purse. On the table are fruit and wine.
Panel, 12 inches by 10 inches.

*Sale.*—L. Casterman and others, Antwerp, July 19, 1858, No. 131.

117*c*. **An Old Woman weighing Coin.**
Panel, 17 inches by 14½ inches.

In the Gotha Gallery, 1864 (Parthey, ii. 503); but not now there.

118. **AN OLD WOMAN COUNTING MONEY.**
Canvas, 29 inches by 24½ inches.

*Sale.*—Marquis de Forbin-Janson, Paris, December 4, 1906, No. 64.

118*a*. **The Lace-Maker.**
Canvas, 18 inches by 15 inches.

*Sale.*—Brussels, April 15, 1908, No. 88.

118*b*. **A Lady washing her Feet.**—Very finely rendered.
11 inches by 9 inches.

*Sale.*—(Supplementary) B. Cronenburgh and others, Amsterdam, March 22, 1762, No. 49* (28 florins 10, Meyer).

119. **A Lady looking into a Mirror.** Sm. 67.—[Pendant to 123.]
7½ inches by 6½ inches.

In the collection of Diderik van Slingeland, 1752 (Hoet, ii. 406).
*Sale.*—D. van Slingeland, The Hague, November 16, 1790, No. 7 (205 florins, Van Cleef).

119*a*. **A Comely Young Lady at her Toilet.** Sm. 62.

*Sale.*—Lord C. Townshend, London, 1819 (£27 : 6s.).

119*b*. **A Lady at her Toilet.**—Very fine colour.
Canvas, 42 inches by 32 inches.

*Sale.*—H. A. van Bleiswijk, Rotterdam, July 23, 1827, No. 113 (60 florins, Lamme).

119*c*. **A Girl standing before the Mirror.**

*Sale.*—R. L. Hinds, London, 1870 (£106 : 1s., Castenja)—see *Art Sales*, ii. 327.

119*d*. **A Sleeping Woman.**

*Sale.*—Amsterdam, December 16, 1760, No. 14 (8 florins, Kok).

120. **A YOUNG LADY WITH A LEMON.** Sm. 23.—She leans on a window-sill. On a red cushion in front of her is a pewter dish with a peeled lemon. In her right hand is a knife, with a slice of lemon on the point.

Signed in full in the centre at foot; panel, 9 inches by 7 inches.

*Sales.*—Blondel de Gagny, Paris, December 10, 1776 (1312 francs)—*see* Ch. Blanc, i. 340.

(Probably) P. van den Bogaerde, Amsterdam, March 16, 1778, No. 72.

Dulac, Paris, November 30, 1778 (1040 francs)—*see* Ch. Blanc, i. 439.

Abbé de Juvigny, Paris, 1779 (1361 francs)—*see* Ch. Blanc, i. 460.

Robit, Paris, May 21, 1801, No. 62 of Bryan's catalogue—*see* W. Buchanan, *Memoirs of Painting*, ii. 68.

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 92 (400 florins, Vries).

In the Six collection, 1833 (Sm.).

In the collection of Six van Vromade, Amsterdam; bought with other pictures for the Rijksmuseum early in 1908.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2144*a*.

121. **A LADY WITH A SILVER BREAD-SALVER.**—She is turned three-quarters right, and leans over a bare table. She wears a smooth green dress, with short sleeves and open at the throat. In her right ear is a pearl ear-ring. Her right hand, holding a pen-knife, rests on the table. In her left hand she holds a silver salver with a piece of bread in it. Her elbow rests on a cushion. In the right top corner a picture in a gilt frame hangs on a dark wall. To the left is a red curtain.

Signed in full on the right; panel, 5 inches by 8 inches.

In the Fitzwilliam collection.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 70.

122. **A WOMAN EATING GAUFRES.** Sm. Suppl. 13.—A young girl sits in front of a room at a table with a brown cover, on which she rests her left elbow. Her body is turned towards the left background. Her head and her eyes are turned towards the spectator. She holds a gaufre in her right hand. She wears a blue silk dress with slashed sleeves and a veil falling from the back of her head. On a table in the left foreground is a goblet on a pewter dish. In the left background a picture hangs on the wall. To the right, through a window, is a landscape. The woman was for long identified without any reason as Schalcken's wife.

Signed in full on the left at top; canvas, 9½ inches by 7½ inches.

In the chief Kassel inventory, 1749, No. 32.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 61.

In the Louvre, Paris, 1806-1815.

In the Kassel Gallery, 1903 catalogue, No. 303 (old No. 276).

122*a*. **A Woman with a Sausage.**

*Sale.*—Amsterdam, December 16, 1760, No. 58 (1 florin 15, with No. 188, or a replica of it, Westerwoud).

122*b*. **A Comely Young Girl holding an Oyster.**—Finely rendered. [Possibly identical with 123*a*.]

Panel, 8 inches by 7 inches.

*Sales.*—(Probably) J. E. Grave and others, Amsterdam, May 5, 1806, No. 126—oval.

Amsterdam, April 29, 1817, No. 90 (9 florins).

123. **A Comely Young Girl eating Sweetmeats.** Sm. 66, and Suppl. 18.—She wears a red dress, and sits at a table holding a silver box from which she takes sweetmeats. [Pendant to 119.]

Panel, 7 inches by 6 inches.

In the collection of Diderik van Slingeland, The Hague, 1752 (Hoet, ii. 406).

*Sales.*—D. van Slingeland, The Hague, November 16, 1790 (300 florins, Van Cleef).

J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 71 (141 florins, Woodin).

Charles Brind, London, May 10, 1849 (£18 : 7 : 6, J. Brind)—according to a MS. note by Sm. in his own copy of his catalogue.

123*a*. **The Oyster Woman.**—[Possibly identical with 122*b*.]

*Sale.*—M. H. Colnaghi, first part, London, October 22, 1908, No. 102.

124. **AN OLD WOMAN WITH A BOOK ON HER LAP.**—Three-quarter length, life size, in full face, against a sky with light clouds. The old woman holds a book on her lap with her right hand, and has a pair of spectacles in her left hand. She has pulled her fur over her head.

Signed in full to the right at foot; canvas, 32 inches by 27½ inches.

Bought at the Easter fair at Leipzig, 1727.
In the Dresden inventory of 1722, No. A. 1771.
In the Dresden Gallery, 1908 catalogue, No. 1788.

124*a*. **A Woman holding a Book.**—[Pendant to 275.]

Canvas, 31½ inches by 38 inches.

*Sale.*—Jacoba Keiser, widow of N. H. Domis, Alkmaar, June 2, 1766 (Terw. 538), No. 23 (25 florins, with pendant).

124*b*. **An Old Woman reading.**—Seated. A good picture.

Canvas, 13½ inches by 9½ inches.

*Sale.*—Rotterdam, April 26, 1830, No. 67 (22 florins 5, Abrahams).

124*c*. **An Old Woman reading.**—An old woman sits at a window reading a book.

Panel, 13 inches by 11 inches.

*Sale.*—Von Huene and others, Cologne, April 25, 1898, No. 109.

124*d*. **A Young Girl singing.**—Very finely rendered.

*Sale.*—The Hague, May 3, 1729 (Terw. 6), No. 61 (190 florins).

125. **A Young Lady playing the Guitar.** Sm. 63.—She has a satin gown, and sits at a table. A very attractive picture.

Panel, 9 inches by 7½ inches.

*Sales.*—(Probably) Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 170), No. 131 (42 florins).

P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 93 (200 florins, Yperen).

125*a*. **A Lady singing.**

In the collection of J. J. von Hirsch, Würzburg, 1859 (Parthey, ii. 501).

125*b*. **A Gipsy Girl singing.**—A young girl with bare shoulders sings and accompanies herself on the tambourine.

Canvas, 31 inches by 25½ inches.

*Sale.*—Neven, Cologne, March 17, 1879, No. 186.

125*c*. **The Young Girl-Musician.**

*Sale.*—Marquis de Saint-Clou, Paris, March 30, 1885 (300 francs)—*see* Paul Eudel, *L'Hôtel Drouot en 1884-1885*, p. 313.

125*d*. **A Lady with a Guitar.**—[Pendant to 113*b*.]

Canvas, 8 inches by 7 inches.

*Sale.*—Brussels, June 1, 1911, No. 116.

125*e*. **A Lady seated playing the 'Cello.**—She wears a blue dress with a purple sash.

Panel, 12 inches by 9½ inches.

*Sale.*—G. Chetwynd and others, London, February 24, 1912, No. 126.

126. **A Comely Girl with a Dog.**—In a courtyard. She is well dressed, and leans on a balustrade, over which hangs a carpet. In one hand she has a bunch of white grapes. With the other hand she strokes a little dog lying beside her. Close to her is a hat with red and white plumes. Very finely rendered.

Canvas, 19½ inches by 16 inches.

*Sale.*—Amsterdam, July 25, 1804, No. 76 (40 florins).

127. **An Old Woman cleaning a Dog on her Lap.**—She wears a cloak, a fine pleated collar, and a black hat. Exceptionally fine in rendering. [Pendant to 109*b*.]

Panel, 7½ inches by 6 inches.

*Sales.*—Jan Gildemeester, Amsterdam, June 11, 1800, No. 197 (82 florins, C. S. Roos).

Taets van Amerongen, Amsterdam, July 3, 1805, No. 43 (90 florins, Coclers).

128. **A Comely Young Woman playing with a Lap-Dog.**—Sm. Suppl. 19.—She sits at a table.

Panel, about 8½ inches by 7 inches.

*Sale.*—Marquess of Camden, London, 1841 (£36 : 4 : 6, Nieuwenhuys).

129. **A Comely Young Woman with her Lap-Dog.** Sm. Suppl. 1.—She wears a yellow dress, and is seen almost in profile. She makes the dog sit up on a table.

Panel, 8 inches by 6½ inches.

*Sale.*—(Probably) Amsterdam, November 23, 1729 (Hoet, i. 344), No. 12 (106 florins, with 67*a*).

In the collection of Count van Wassenaar, 1752 (Hoet, ii. 402).

*Sale.*—J. H. Count van Wassenaar, Amsterdam, October 25, 1769, No. 37 (275 florins, Fouquet).

In the collection of the Earl of Coventry, 1842 (Sm.).

129*a*. **A Young Girl playing with a Dog on her Lap.**—A good picture.

*Sale.*—Paris, March 28, 1845, No. 64.

129*b*. **A Young Girl with a Parrot's Cage.**—Accessories. A very fine picture.

20 inches by 16½ inches.

*Sale.*—Robert de Neufville, Leyden, March 15, 1736 (Hoet, i. 459), No. 5 (155 florins).

130. **A Young Girl with a Bird on her Hand.**—She is seen through a window. A carpet is hung over the window-sill, which is adorned with a relief. Above hangs a red curtain.

Panel, 19 inches by 13 inches.

*Sales.*—J. D. Nijman, Amsterdam, August 16, 1797, No. 256 (50 florins).
O. W. J. Berg, Amsterdam, July 7, 1825, No. 102 (270 florins).

131. **A Lady with a Parrot.**—A lady, elegantly dressed, sits at a table, offering in her right hand an almond to a parrot which perches on her left hand. A silver dish is on the table, from which a purple velvet cover hangs down. Very finely rendered.

Canvas, 32 inches by 25½ inches.

*Sales.*—F. W. Greebe, Amsterdam, December 8, 1788, No. 6 (250 florins, D. Tol).
Amsterdam, June 20, 1810, No. 82 (81 florins, Spaan).
(Supplementary) L. B. Coclers, Amsterdam, August 7, 1811, No. 83 (118 florins, Roos, bought in).
L. B. Coclers, Amsterdam, April 8, 1816, No. 100 (80 florins, Josi).
Amsterdam, July 16, 1819, No. 153 (81 florins, De Vries).
Amsterdam, August 2, 1828, No. 112 (39 florins, Hartsen).

132. **Interior: A Woman playing with a Cat.**—The cat springs at something. The woman sits at a table, on which lie a cushion, scissors, and a spectacle-case. Through a door is seen another room. Very finely rendered.

Panel, 8½ inches by 6½ inches.

*Sale.*—S. Stinstra, Amsterdam, March 26, 1783, No. 125 (25 florins 10, Fouquet).

133. **A Young Dutch Girl catching a Butterfly.**—She leans with her left arm on the sill of an arched window, and moves her right hand

cautiously to catch a butterfly as it settles on the stem of an Indian pink, which grows in a tub placed on a deal shelf below the window. Tendrils of vine adorn one side of the window. A very good picture.

Panel, 12 inches by 9 inches.

*Sale.*—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 295), No. 70—but No. 69 of the original catalogue—(252 florins).

In the collection of Robert de Saint-Victor, Paris, No. 172.

*Sale.*—Erard, Paris, 1831, No. 135 (1000 francs).

133*a*. **A Girl tying up a Nosegay.**—[Pendant to 133*b*.]
11 inches by 8 inches.

*Sale.*—De Amory, Amsterdam, June 23, 1722 (Hoet, i. 261), No. 21 (105 florins, with pendant).

133*b*. **A Young Girl weaving a Garland.**—[Pendant to 133*a*.]
11 inches by 8 inches.

*Sale.*—De Amory, Amsterdam, June 23, 1722 (Hoet, i. 261), No. 22 (105 florins, with pendant).

134. **A Comely Young Woman holding a Rose.** Sm. 33.—She is well dressed and stands at a table. She has taken the rose from a basket of flowers.

Panel, 18½ inches by 13 inches.

*Sale.*—De Calonne, Paris, April 21, 1788 (500 francs).

134*a*. **A Young Girl with a Basket of Fruit.**

In the Von Winterfeldt collection, Berlin, 1864 (Parthey, ii. 502).

135. **A Young Girl tying up a Nosegay.**—She sits in a park, leaning on the basin of a fountain. She wears a straw hat with feathers. Far away, through a vista in the landscape, are a couple of lovers. On the horizon are the buildings of a town.

Signed in full on the basin; panel, 10 inches by 8 inches.

In the collection of Count Schönborn-Pommersfelden; it may be traced in the collection since 1719.

*Sale.*—Count Schönborn-Pommersfelden, Paris, May 17, 1867, No. 111 (2020 francs, De l'Espine).

136. **A YOUNG WOMAN SMELLING A ROSE.**—An allegorical representation of the sense of smell, according to the sale-catalogue.

Signed to the right at top; panel, 7 inches by 6 inches.

*Sale.*—Madame E. Warneck, Paris, May 10, 1905, No. 54 (370 francs).

137. **The Coquette.** Sm. 64.—A young lady partly hides her face behind a fan, through which the sunlight passes, lighting up the face in half-tone.

13 inches by 10 inches.

Described by Sm. from Descamps.

*Sale.*—Swalmius, Rotterdam, May 15, 1747 (Hoet, ii. 196), No. 6 (12 florins).

138. **Interior, with a Lady seated at a Window.** Sm. 65.—At the window hangs a curtain, through which the light falls on the lady's face.

Described by Sm. from Descamps, *La Vie des Peintres* (1753-1763).

139. **A BOY ANGLING.**—He sits to the right beside a willow. He is turned to the left; he holds his rod in his left hand and leans his head on his right hand. In the water before him to the left are tall water-lilies, round which butterflies hover. In the left background is a clump of willows. To the right is a river with a sailing-boat. In the immediate foreground to the right a fish and a pot lie at the boy's feet.

Signed in full on the right at foot; panel, 12 inches by 10 inches.

*Sale.*—Joseph Sonsot, Brussels, July 20, 1739 (Hoet, i. 592), No. 48 (450 florins).

In the Palace, Potsdam; 1773 inventory, No. 74—No. 3 in Cabinet 6.

In one of the Berlin Royal Palaces.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 837.

140. **A BOY WITH AN OMELET.** Sm. 18.—He has made the omelet into a mask. He stands at the sill of an arched window, pointing out the mask, which he lifts with both hands from a pewter plate. Sm. thought that the subject was a girl.

Signed in full on the right at top; panel, 7½ inches by 6 inches.

Engraved by C. Westermayr.

*Sales.*—Josua van Belle, Rotterdam, September 6, 1730 (Hoet, i. 358), No. 80 (155 florins).

Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 510, and Terw. 20), No. 46—but No. 47 of the original catalogue—(300 florins, Rutgers for Valerius de Reuver).

In the collection of Valerius de Reuver; in the inventory in the Amsterdam University library, No. 119.

In the Palace, Kassel, 1783 inventory, No. 118.

In the Louvre, to 1814.

*Sale.*—(Possibly) Bertrand, Paris, November 13, 1855, No. 157.

In the Hudtwalcker-Wesselhoeft collection, Hamburg, 1889 catalogue, p. 49.

In the Hamburg Kunsthalle, Wesselhoeft bequest; 1907 catalogue, p. 34.

141. **A BOY EATING AN EGG.** Sm. 106.—Half-length, life size; in a three-quarter view.

Panel, 17 inches by 14 inches.

In the collection of H. Verschuuring, 1752 (Hoet, ii. 475).

*Sales.*—H. Verschuuring, The Hague, September 17, 1770, No. 167.

C. H. van Heemskerck, widow of A. Westerhoff, The Hague, August 26, 1782, No. 28 (105 florins, probably bought in).

C. van Heemskerck, The Hague, November 18, 1783, No. 7 (141 florins).

(Probably) J. Bleuland, Utrecht, May 6, 1839, No. 298 (10 florins, Hopman)—said to be on canvas.

In the collection of Prince Lubomirsky, Cracow.

142. **A PRETTY CHILD PLAYING WITH A DOG.**—The child, barefooted and wearing a satin frock and a tall plumed hat, sits on a red satin cover in the foreground of a landscape. The child holds in the right hand a piece of cake, which a dog on the child's lap tries to seize. Above in the clouds is an arm with an hour-glass. To the right is a rose tree in bloom.

Signed in full on the left at foot, and dated 1681; copper, 17 inches by 14 inches.

*Sales.*—H. Twent, Leyden, August 11, 1789, No. 99 (25 florins, Delfos).
Leyden, April 30, 1791, No. 42.
E. Lanfranconi of Pressburg, Cologne, October 21, 1895, No. 183 (610 mark)—wrongly called a "Portrait of a Prince of Orange."

143. **A QUACK DOCTOR EXAMINING A URINE-GLASS.**—On the right stands a girl with her eyes cast upward and a hesitating manner; she asks the quack for advice. Behind her in shadow stands a laughing youth who makes a significant gesture with his fingers.

Panel, 11½ inches by 8½ inches.

In the collection of the Duc d'Arenberg, Brussels; W. Bürger's 1859 catalogue, No. 57.

144. **THE QUACK DOCTOR.** Sm. 90.—Three-quarter length. In the right foreground he sits, turned to the left, at a table with a green cover. He looks with apparent alarm at the suspicious contents of a urine-bottle which a man has brought, with his wife (or daughter). The woman stands to the left, behind the quack, and wipes the tears from her eyes with a handkerchief. On the extreme left behind the table the man sits looking angrily at the woman and clenching his fists. On the extreme right behind the quack stands a youth, making a significant gesture with the fingers of his right hand. In the right background, through a door, is a laboratory. [Pendant to 92.]

Signed in full on the left; panel, 14 inches by 11½ inches.

Etched by Le Rouge in the *Musée Napoléon*, No. 387—completed by Massard after a drawing by Plonski; by Réveil in the *Musée de Peinture et de Sculpture*, No. 947; and by A. L. Zeelander in the *Recueil Steengracht*, No. 29.

*Sales.*—Gerard van Sypes (that is, Everard van Sypestein), Utrecht, April 11, 1714 (Hoet, i. 172), No. 5 (458 florins, with pendant).
Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 390), No. 76 (930 florins, with pendant).

In the Palace at Loo, 1763 inventory, No. 104.
In the collection of William V., Stadtholder, 1770 (Terw. 710).
In the Royal Gallery, The Hague, 1910 catalogue, No. 161.

144*a*. **Consulting the Physician.**

Panel, 10½ inches by 8 inches.

*Sale.*—Paris, March 23, 1844, No. 20.

144*b*. **The Sick Lady with the Physician.**—She is seated. The physician stands behind her, holding a bottle. At the back are two other figures.

29½ inches by 23½ inches.

*Sales.*—Laurence and others, London, July 7, 1900, No. 31.
A. Smith, London, March 13, 1911, No. 95.

145. **The Nuns.**
Canvas, 14 inches by 11½ inches.

*Sale.*—(Supplementary) Baron de Castell, Hamburg, July 21, 1824, No. 333.

146. **THE BEGGARS.**—Beside a table with a cover stands a poorly dressed beggar with a cap and a long beard. He holds a song-book in his right hand, and rests his left hand on the handle of a little willow basket. A boy in a shabby brown costume and a felt hat holds the fingers of his right hand to his mouth and his left hand on the basket.
Signed in full, and dated 1673.

In the possession of the Antwerp dealer Beeckman, 1800.
In the collection of Baron A. Baut de Rasmon.
In the Antwerp Museum, Van den Hecke-Baut de Rasmon bequest, 1905 catalogue, No. 324.

146*a*. **A Woman weighing Gold.**—A boy stands at her side. Many accessories. Finely rendered.

*Sale.*—Count van Hogendorp, The Hague, July 27, 1751 (Hoet, i. 301), No. 21 (25 florins).

147. **The Sausage-Maker.** Sm. 19.—A comely young woman is making sausages in a tub placed on a table beside a large earthenware jug. The smell of the meat has attracted a large dog, which places its paws on the table. To the left is a boy blowing a bladder. At the back is an old man smoking a pipe.
Panel, 12 inches by 9 inches.

*Sales.*—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 295), No. 69—but No. 68 of the original catalogue—(465 florins).
Gaignat, Paris, December 1768 (1200 francs).
Duc de Choiseul-Praslin, Paris, February 18, 1793 (2001 francs, De Praslin)—*see* Ch. Blanc, ii. 164.
Akers, London, 1816 (£34 : 13s.).
Duke of Marlborough, London, 1819 (£18 : 18s.).

148. **The Young Girl selling Fish.** Sm. 7.—A comely young girl holds a slice of salmon and shows it to a gentleman who offers to embrace her. On a pedestal in front of her is a silver dish with fruit. At the back is a curtain. A very attractive picture.
Panel, 8½ inches by 6½ inches.

*Sales.*—Gaillard de Gagny, Paris, March 29, 1762 (605 francs, Miolan)—*see* Ch. Blanc, i. 110.
London, 1815 (£15).
T. T. Cremer, Rotterdam, April 16, 1816, No. 103 (56 florins).
J. M. Raikes, London, 1821 (£41).
Widow of J. P. de Monté, Rotterdam, July 4, 1825, No. 85 (67 florins 5, Esser).

Amsterdam, August 15, 1825, No. 142 (100 florins, Lamberts).
De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 90 (119 florins 10, Brondgeest).

149. **The Woman selling Cherries.**—She wears a blue silk gown trimmed with ermine, and stands behind the counter weighing cherries in scales, which she holds up in her left hand. A little boy stands in front of the counter waiting for the cherries. At the back to the left a man pounds up roots in a copper mortar. In the background are shelves on which stand bottles of the most varied shapes. [Possibly identical with 117*aa*.]

Signed to the right below the window; panel, 14 inches by 10½ inches.

*Sales*.—Prince Demidoff, San Donato, March 15, 1880, No. 1127.
Pickering, London, 1881 (£120 : 15s., Currie)—see *Art Sales*, ii. 327.

149*a*. **Two Pictures of Gipsies.**
8 inches by 11 inches.

*Sale*.—Lowe and others, London, July 4, 1904, No. 138.

150. **TWO MEN BATHING.**—They converse. One man, seated on the bank to the right, points to his companion, who stands in the water looking at him. Gloomy evening light.

Signed "G. Sch."; panel, 8 inches by 10½ inches.

A replica was probably the picture—18 inches by 23½ inches—in the sale :—Van Schorel, Antwerp, June 7, 1774, No. 128 (35 florins, Van Merle).

In the Karlsruhe Gallery, 1894 catalogue, No. 281.

151. **A Fine Picture with Nude Figures.**
10 inches by 10½ inches.

*Sale*.—Pompe and Jan van Huysum, Amsterdam, October 14, 1749 (Hoet, ii. 271), No. 40 (18 florins).

152. **A Lady at her Toilet.**—A gentleman holds the mirror for her.

Canvas, 43½ inches by 35 inches.

*Sale*.—(Supplementary) A. La Coste, Dordrecht, July 10, 1832, No. 118 (23 florins, Swart).

153. **A YOUNG LADY IN RED AND YELLOW, DOING HER HAIR AT HER TOILET-TABLE.**—Behind her stands a maid with a basin and ewer. On the table to the right are a mirror and a casket.

Panel, 33 inches by 25 inches.

*Sale*.—Charles Seale Hayne, London, April 16, 1904, No. 121 (£52 : 10s.).

153*a*. **A Sleeping Girl with a Youth.**
Canvas, 11 inches by 8 inches.

*Sale*.—Munich, November 28, 1905, No. 515.

154. **A MAN FILLING HIS PIPE.**—He looks round to the left. In the right background a woman cleans a slate table.

In the collection of the Duke of Northumberland, Syon House, Middlesex.

155. **A Young Man puffing the Smoke from his Pipe into a Girl's Face.** Sm. 13.

Panel, 10½ inches by 11½ inches.

In the possession of Willem Lormier, The Hague, 1752 (Hoet, ii. 438). He had bought it from Bernardus Wannaar (for 55 florins), according to his store-room catalogue of December 1754, No. 253.

*Sale.*—W. Lormier, The Hague, July 4, 1763 (Terw. 329), No. 241 (29 florins).

156. **EVERY ONE HIS FANCY.** Sm. 15 and 86.—Two boys, one of whom eats porridge while the other gulps down an egg, smearing his face. An old man and a young girl look on amused. On a sheet of paper is inscribed "Every one his fancy." [Pendant to 242.]

Signed in full on the paper to the right; panel, 16½ inches by 12½ inches.

Engraved by J. P. Lange.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet, ii. 459); bought for the Rijksmuseum in 1809.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2141.

157. **A Merry Fellow.** Sm. Suppl. 20.—He wears a tall hat, and holds a jug in one hand and a wine-glass in the other. Behind him is a comely young woman, looking at him with a friendly air. "Painted with all the delicacy which distinguishes the master's best works" (Sm.).

Panel, 5½ inches by 4 inches.

*Sale.*—M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 7 (100 florins, De Winter).

In the collection of Henry Bevan, 1842 (Sm.).

157*a*. **Two Ladies seated with a Book and a Jug and Glass.**

Panel, 11 inches by 19 inches.

*Sale.*—London, December 6, 1902, No. 74.

157*b*. **The Drinkers.**

*Sale.*—Brussels, April 15, 1908, No. 304.

157*c*. **The Gourmand.**—A young gentleman takes a bunch of grapes from a salver, on which a young girl offers him peaches and grapes. The figures are in shadow on a terrace in front of a park. To the left is a red drapery, illumined by the last rays of the sun.

Signed in full; canvas, 17 inches by 14 inches.

*Sale.*—Rijke van den Bogaard, Madame P. de Laet, and others, Amsterdam, November 7, 1911, No. 1257.

158. **THE ROMMELPOT-PLAYER.**—An old woman standing in the doorway looks at the rommelpot which a laughing youth in front of her holds in his hand. To the left is a view of the distant landscape. Half-length figures.

Signed; panel, 6 inches by 4½ inches.

*Sale.*—(Possibly) J. B. de Troy and others, Paris, April 9, 1764, No. 52 (600 francs).

In the Karlsruhe Gallery, 1894 catalogue, No. 283.

159. **A DUET OR SINGING-LESSON.** Sm. 5.—On the left a young lady sits turned to the right at a table. She wears a jacket trimmed with ermine, and is singing. Her left hand rests on a music-book on her lap: she beats time with her right hand. To the right of her, and a little farther back, a young man with a mandoline sits at the table, turned a little to the right. He strikes the strings with his right hand, and tightens a key with his left, to tune the instrument. He looks at a music-book lying in front of him. The table in front is covered with a Persian carpet, on which lies a rose. In the left background is a column, with a picture on the wall to the right of it, and a curtain draped high to the right of the picture. [Pendant to 230.]

Signed in full; panel, 10½ inches by 8 inches.

Possibly identical with "A Musical Party," exhibited at the British Institution, London, 1822, from the collection of C. Hanbury Tracy (Sm.).

*Sales.*—Comte de Vence, Paris, 1760 (620 francs).

La Live de Jully, Paris, March 5, 1770—*see* Ch. Blanc, i. 382.

Duc de Choiseul, Paris, April 6, 1772, No. 144 (1560 francs, probably with pendant)—*see* Ch. Blanc, i. 197.

Randon de Boisset, Paris, February 3, 1777 (1200 francs, probably with pendant).

Prince de Conti, Paris, April 8, 1777 (1200 francs, with pendant)—*see* Ch. Blanc, i. 382.

Destouches, Paris, March 24, 1794 (1003 francs).

In the collection of Wynn Ellis, London, bequeathed to the National Gallery in 1876.

In the National Gallery, London, 1911 catalogue, No. 998.

160. **A MUSIC-PARTY.** Sm. 4.—Four gentlemen and a lady at a table. On the right sits the lady, turned to the left and beating time with her right hand. Behind her to the left an old man with a full beard looks through his spectacles at the music-book lying in front of the lady. In the centre behind the table sits a gentleman, seen almost in full face; he holds a music-book in his left hand and sings. On the extreme left a youth with long hair sits at the table, turned to the right; he is playing the violin and looks at a music-book lying before him. Behind him to the right and farther back is another gentleman. In the left foreground is a chair, on which is a silver salver with a jug. In the right foreground lies a little dog. In the right background is an open door, through which is seen a garden. Above, to left and right, the picture is framed by a curtain. Possibly portraits of Schalcken and his family.

Panel, 23 inches by 19 inches.

Engraved by Wille.

Exhibited at the British Institution, London, 1826 and 1827.

*Sales.*—Antony Grill, Amsterdam, April 14, 1728 (Hoet, i. 327), No. 23 (360 florins).

N. C. Hasselaer, Amsterdam, April 26, 1742 (Hoet, ii. 50), No. 15 (305 florins).
Jan Gildemeester, Amsterdam, June 11, 1800, No. 195 (810 florins, J. Yver).
Sir Simon Clarke and G. Hibbert, London, May 14, 1802 (£193, Bryan).
London, February 7, 1807 (£241 : 10s., Nieuwenhuys).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 65 ; it was in the Royal collection in 1833 (Sm.).

160*a*. **The Musicians.**

*Sale.*—D. Grenier, Middelburg, August 18, 1712 (Hoet, i. 361), No. 74 (82 florins).

160*b*. **A Woman singing and a Child.**
11½ inches by 10½ inches.

*Sale.*—E. van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 172), No. 58 (115 florins).

160*c*. **An Old Woman standing at a Window.**—She has a sausage in her hand and shows it to a boy. In front of her a man beats the drum. A little girl, leaning on a bench, laughs merrily. A child plays the flute. Another looks enviously at the sausage. Very finely rendered.
Copper, 11 inches by 8 inches.

*Sale.*—G. J. de Servais, Malines, July 21, 1775, No. 130.

161. **The Young Musicians.** Sm. 34.—A young lady holds a music-paper. A young gentleman sings. Another man to the left sits playing the flute.
Canvas, 17 inches by 22 inches.

A replica was in the sale :—J. M. Quinkhardt, Amsterdam, March 15, 1773, No. 37 (1 florin).
Engraved by Haid.
*Sales.*—(Possibly) The Hague, May 3, 1729 (Terw. 6), No. 64 (55 florins).
C. A. de Calonne, Paris, April 21, 1788 (661 francs).

161*a*. **A Young Lady and Gentleman singing.**

*Sale.*—C. A. de Calonne, London, March 23, 1795, No. 35 (£3 : 3s.)—*see* Buchanan, i. 225.

161*b*. **A Concert.**

*Sale.*—Countess of Holderness, London, March 6, 1802, No. 19 (£10 : 10s., Harris—according to Buchanan, i. 310 ; but £79 : 16s., Birch—according to *Art Sales*, ii. 327).

161*c*. **Four Men at Music.**

At Schloss Stolzenfels, 1864 (Parthey, ii. 501).

161*d*. **A Duet.**
Panel, 10 inches by 8 inches.

*Sale.*—W. H. Prance and others, London, December 19, 1908, No. 56.

161*e*. **The Lovers.**—Behind a comely young girl stands a man who seeks to embrace and kiss her.

Panel, 7½ inches by 5½ inches.

*Sale.*—Jan Stolker, Rotterdam, March 27, 1786, No. 11 (21 florins, Verwey).

161*f*. **A Lady in a White Silk Jacket reading a Letter.**—Near her is a man of rank. Well painted.

Canvas, 18 inches by 16 inches.

*Sale.*—J. J. de J. J. de Faesch, Amsterdam, July 3, 1833, No. 52 (50 florins, Chaplin).

162. **A Scene in a Brothel.** Sm. 53.—A young girl in a yellow silk gown and a blue velvet jacket trimmed with white fur lies asleep on a couch, with her bosom uncovered. Beside her is a table covered with a gay carpet, on which are a bowl, a jug, and a lute. At the back of the room, in front of an open door, a young man, wearing a hat and cloak, counts out money into an old woman's hand. A fine cabinet piece.

Panel, 11 inches by 9 inches.

*Sales.*—Earl of Halifax, London, June 24, 1808 (£13).
Carl Triepel, Munich, September 28, 1874, No. 44.

163. **YOUNG SHEPHERDS.**—The shepherdess puts a garland on the head of the shepherd who would embrace her. An attractive picture.

Panel, 10 inches by 8 inches.

A replica was possibly in the sale :—J. W. Frank, The Hague, April 5, 1762, No. 31 (2 florins 6).

*Sales.*—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 209), No. 121 (83 florins 10, Hoet).
Dr. M. Schubart, Munich, October 28, 1899, No. 65 (3410 mark).

163*a*. **The Old Man in Love.**—Behind a table sits an old man. He shows a coin to a girl seated beside him.

Panel, 10 inches by 9½ inches.

*Sale.*—Forst and others, Cologne, December 13, 1899, No. 110.

164. **A SCENE IN A BROTHEL.**—In the right foreground a young woman sits, turned to the left, at a table on which are a jug and a wine-glass. She wears a light blue costume and a white dressing-jacket. In her lap lie several coins which she has received from a cavalier standing behind her to the left. He bends forward and tries with his right hand to unfasten her dress. At the back a woman is washing. The table has a red cover. Wrongly ascribed to Dou in the London sale-catalogue.

Signed in full on the right at top ; 14 inches by 11½ inches.

*Sales.*—Berlin, March 20, 1900, No. 47.
London, June 22, 1901, No. 124.

165. **A LADY AND A CAVALIER AT A WINDOW.**

Panel, 8½ inches by 6½ inches.

Exhibited in the Dutch Exhibition, Whitechapel Art Gallery, London, 1904, No. 155.

In the collection of Sir Charles A. Turner, London, 1904.

*Sale.*—Sir Charles A. Turner, London, March 16, 1908, No. 64 (£16 : 16s., Wall).

166. **TWELFTH NIGHT: Or, A COMPANY OF YOUNG PEOPLE PLAYING THE "VROUWTJE KOM TEN HOOF" (or, Le Roi Détroussé).** Sm. 2.—In the centre of a tiled hall sits a young gentleman who is stripped to his shirt and breeches, and stretches out his arms with an amused air. He leans on the lap of a young girl seated behind him; she is turned to the left and raises her right hand threateningly. To the left, behind her, another girl looks down at the young man. Farther back and to the left of this group are a young cavalier and a girl who raises her right hand as if to strike. To the right, behind the first group, are another young couple. In the right foreground a large curtain hangs down to the floor. Before the young man lies a cushion; beside him to the right his clothes lie on a chair. The picture, according to Houbraken (iii. 176), represents a comedy (*Wifie come to Court*) popular at Dordrecht in his day, and contains the portraits of well-known people. The young man in the centre is said to be Schalcken himself. A "superlative production" (Sm.).

Panel, 25½ inches by 19½ inches.

Exhibited at the British Institution, London, 1826-1827; and at Manchester, 1857, No. 1052.

*Sale.*—Johan van Schuylenburg, The Hague, September 20, 1735 (Hoet, i. 450), No. 57 (800 florins).

In the collection of Louis XVI. of France (valued at £409 : 10s.).

*Sales.*—Amsterdam, June 26, 1799, No. 15 (1900 florins, J. Schmidt).
Walsh Porter, London, March 22, 1803 (£409 : 10s.).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 74; it was in the Royal collection, 1833 (Sm.).

167. **A Comely Young Lady feeding a Parrot.**—She is in profile, and wears a blue silk cloak over a red dress, with plumes in her hair. She is feeding a green parrot. In the shadow behind is a young man who helps her. An excellent and finely rendered picture.

Canvas.

*Sale.*—London, June 24, 1874—according to a MS. note in Sm.'s copy of his catalogue.

167*a*. **A Woman with a Child.**—The picture was in a case.

*Sale.*—D'Orvielle, Amsterdam, July 15, 1705 (Hoet, i. 84), No. 57 (80 florins).

167*b*. **Two Turks leaning over a Balustrade.**—Good and natural.

*Sale.*—Countess of Albemarle, The Hague, October 26, 1744 (Hoet, ii. 145) (13 florins, Sporke).

168. **CHILDREN PLAYING WITH A BLADDER.** Sm. Suppl. 15.—Three-quarter length. On the left, behind a window-sill, stands a fair-haired girl in a light blue dress embroidered with gold. She

is blowing out a large bladder which a boy, standing before her to the right, holds with both hands. The boy wears an embroidered white collar, a dark coat, and a red silk doublet. On the window-sill lies a light red carpet. In the background to the left at top a curtain is drawn back. To the right is a palace. [Pendant to 201.]

Signed in full on the right at top, and dated 1682; panel, 12½ inches by 8 inches.

What was probably a replica was—

Exhibited at Düsseldorf, 1886, No. 299.

*Sale.*—Ittenbach, Cologne, November 8, 1898, No. 102 (310 mark).

*Sale.*—Johan van Schuylenburg, The Hague, September 20, 1735 (Hoet, i. 451), No. 59 (285 florins, Van Haaften).

In the Palace, Schwerin, 1792 catalogue, p. 18, E i. 21.

In the Palace, Ludwigslust, 1821 catalogue, No. 90.

In the Schwerin Museum, 1882 catalogue, No. 934.

169. **Merry Children.** Sm. 9 and 10.—A boy plays the rommelpot. Another boy and a girl are singing.

Panel, 8½ inches by 7½ inches.

Engraved by Wille.

In the possession of W. Lormier, The Hague, 1752 (Hoet, ii. 438). He had bought it from Jacques de Roore (for 213 florins), according to his store-room catalogue of December 1754, No. 248.

*Sale.*—W. Lormier, The Hague, July 4, 1763 (Terw. 329), No. 236 (330 florins).

In the collection of the Chevalier Damery.

169*a*. **A Boy and Girl.**—With a dish of fruit.

Canvas, 16½ inches by 13 inches.

*Sale.*—Arthur Kay, London, May 11, 1911, No. 224 (£12 : 12s.).

169*b*. **A Cabinet Piece.**—Pendant to a picture by Frans van Mieris the elder.

5 inches by 4½ inches.

*Sale.*—Mattheus van den Broucke, Dordrecht, June 17, 1717 (Hoet, i. 212), No. 19 (212 florins, with pendant).

169*c*. **A Picture with Four Figures.**

*Sale.*—Amsterdam, August 9, 1739 (Hoet, i. 596), No. 11 (45 florins).

169*d*. **A Picture with Small Figures.**

8 inches by 12 inches.

*Sale.*—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 96), No. 367 (2 florins).

169*e*. **An Interior.**

*Sale.*—The Hague, June 8, 1820, No. 49.

169*f*. **Two Figures.**

Panel, 7½ inches by 6½ inches.

*Sale.*—P. de Waal, widow of A. Vermande, Haarlem, September 21, 1820, No. 12.

169*g*. **A Picture.**—Daylight. It was hung too high to be properly judged.

In the Oppenheim collection, London, 1854 (Waagen, ii. 329).

170. **INTERIOR WITH FIGURES.**
15 inches by 11 inches.

In the possession of the London dealers P. and D. Colnaghi; exhibited in 1896, No. 12.

171. **A MAN READING A PAPER.**—By artificial light. Half-length, with both hands; life size.
Signed on the right at foot; panel, 23 inches by 18½ inches.

In the collection of Charles II. of Spain (?).
In the Palace, Aranjuez.
In the Prado Gallery, Madrid, 1907 catalogue, No. 1659.

172. **A HARLEQUIN WITH A CANDLE.**—He holds the candle in his right hand. He stretches out his right arm to the right and lays his left hand on it. His head is turned a little to the left. He wears a dark cloak over a check costume.
4 inches by 5 inches.

In the Muyser collection, The Hague.
In the possession of the New York dealer C. Macbeth.

173. **The Geographer.**—A young man, in a brown robe with a plumed cap on his long hair, sits at a globe. He holds a large magnifying-glass in his right hand, and holds up a light in his left hand. On his knees lies an open book.
Panel, 13½ inches by 7 inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 475.

174. **An Old Man reading.**—Half-length, turned a little to the right. He sits at a table on the extreme right, upon which are a lighted candle and some coins. With spectacles on nose he reads a paper which he holds in both hands. On his head is a fur cap.
Canvas, 34 inches by 26 inches.

In the collection of Dorothea Steinberg-Leidenthal; bought from it in 1807 for the gallery.
In the Imperial Gallery, Vienna, 1907 catalogue, No. 1302.

174*a*. **A Man lost in Thought.**—By candlelight. Very natural.

*Sale.*—(Supplementary) M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 11 (8 florins 10, De Jong).

174*b*. **A Boy reading a Letter by Candlelight.**—Half-length. Finely rendered.
Oval panel, 5 inches by 4 inches.

*Sale.*—The widow S. A. Westerhof, born Van der Schagen, Amsterdam, May 16, 1781, No. 48 (45 florins, Fouquet).

174*c*. **A Philosopher.**—He sits writing. In one hand he holds a lighted candle. Finely rendered.

*Sale.*—P. Trip, Amsterdam, February 26, 1787, No. 4.

175. **Interior with a Youth resting his Left Hand on a Globe.**—The globe is on a table before him. In his right hand he holds a lighted candle. Attractive and finely rendered.

Panel, 12 inches by 9½ inches.

*Sales.*—H. Rottermundt, Amsterdam, July 18, 1786, No. 295 (6 florins, Werther).
J. C. Werther, Amsterdam, April 25, 1792, No. 29.

176. **A Man mending a Pen.** Sm. 48.—An old man, with a long beard and wearing spectacles on his nose, is mending his pen, by lamplight. His mouth is open. [Pendant to 203.]

Canvas, 16½ inches by 13 inches.

*Sales.*—(Supplementary) Johan van Nispen, The Hague, September 12, 1768 (Terw. 676), No. 8 (150 florins).
P. Locquet, Amsterdam, September 22, 1783, No. 336 (182 florins, Van der Hoop).
Claude Tolozan, Paris, February 23, 1801 (700 florins).
(Possibly) Cremer and others, Cologne, January 20, 1892, No. 171 —on panel, 15 inches by 12½ inches.

176*a*. **A Man with a Candle in one Hand and a Book in the other.**—The effect of light is very good.

Canvas, 21 inches by 21 inches.

*Sale.*—Antwerp, December 16, 1817, No. 70.

176*b*. **A Man reading Music by Candlelight.**

Signed in full; canvas, 16 inches by 12½ inches.

*Sale.*—Franzi, Amsterdam, October 5, 1837, No. 41 (9 florins 75, Roos).

176*c*. **A Scholar holding a Candle up to a Globe.**—His other hand rests on a book.

Panel, 9 inches by 6½ inches.

*Sale.*—M. Wolff, Berlin, May 25, 1857, No. 288.

176*d*. **An Old Man in a Fur Coat reading by Candlelight.**

In the collection of Dr. Motz, Bremen, 1864 (Parthey, ii. 501).

176*e*. **A Scholar reading a Book by Candlelight.**

Canvas, 6½ inches by 5 inches.

In the collection of W. von Krane-Matena, Darmstadt, 1864 (Parthey, ii. 501).

176*f*. **An Old Man with a Large Book.**—He reads with spectacles by lamplight.

Panel, 17 inches by 14½ inches.

In the Gotha Gallery, 1864 (Parthey, ii. 501); but not now there.

176*g*. **A Man writing a Letter.**—He bends over his paper and writes by lamplight.

Canvas on panel, 10 inches by 7½ inches.

*Sale.*—The widow Marie von Robert and others, Cologne, March 27, 1893, No. 271.

176*h*. **A Young Man reading.**—Half-length. In a brilliant light he reads a large book lying before him. He wears a red garment, and leans his head with dark curly hair on his left hand. An expressive character-study.

Canvas, 15 inches by 12 inches.

*Sale.*—Ubaldino Ubaldini Catalani della Carda, Frankfort-on-Main, November 27, 1906, No. 35.

177. **A YOUNG MAN WITH THE BUST OF A WOMAN.** Sm. 79.—He stands on the left, turned to the right, near the bust, which is placed with other sculptures on a table to the right. He holds up a candle in his right hand to throw light on the bust, and examines it with a smile. He rests his left hand on the table. In the immediate right foreground is a blue curtain; to the left is a metal candlestick. Possibly a representation of Pygmalion.

Panel, 17½ inches by 12 inches.

There are two replicas: *see* 178 and 180.
In the Dresden inventory of 1722, No. A. 540.
In the Dresden Gallery, 1908 catalogue, No. 1789.

178. **A YOUNG MAN WITH THE BUST OF A WOMAN.** Sm. 97.—A replica of 177.

In the Uffizi, Florence, 1910 catalogue, No. 797; it was there in 1833 (Sm.).

179. **A Sculptor before his Statue.**—The figure is sculptured as lying asleep. The artist approaches with a candle. To left and right is a vivid red curtain. Pygmalion, according to the catalogue.

Panel, 7½ inches by 9½ inches.

In the Cacault collection, acquired in 1810 by the Museum.
In the Nantes Museum, 1876 catalogue, No. 496.

179*a*. **A Youth with a Gold Medal on a Blue Ribbon in his Left Hand.**—He holds a blazing torch in his right hand. A good picture.

Canvas, 9½ inches by 8 inches.

*Sale.*—Amsterdam, July 26, 1775, No. 283 (15 florins 5, Van Leer).

179*b*. **A Man examining a Medal by Candlelight.**—A fine effect of light and finely painted.

Panel, 8 inches by 7 inches.

*Sales.*—W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 165 (32 florins, De Vries).
Amsterdam, April 9, 1818, No. 61 (48 florins, Van Eyck).

179*c*. **An Artist.**—Half-length, with an effect of light.
Canvas, 35 inches by 51½ inches.

In the collection of Dr. Lucanus, Halberstadt, 1864 (Parthey, ii. 501).

180. **A YOUNG MAN WITH THE BUST OF A WOMAN.** Sm. 54.—A replica of 177 and 178.
Panel, 15½ inches by 11½ inches.

Other examples, which may or may not have been identical with this or with one another, occurred—

In the collection of Joseph Essingh, Cologne; exhibited in that town, 1840, No. 111—measuring 10 inches by 8 inches.

*Sales.*—Febvre, Antwerp, May 4, 1846, No. 103.
J. H. Beissel, Brussels, April 6, 1875, No. 126.
H. Moll, Cologne, November 11, 1886, No. 152 (100 mark, Merkelenhaus).

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 92.
*Sale.*—London, 1810 (£30 : 9s.).
In the collection of R. W. Wilbraham, London, 1892.

180*a*. **Interior of a Foundry.**—A man forging an anchor.
Panel, 25½ inches by 23 inches.

*Sale.*—H. Zoeppritz and others, London, May 15, 1908, No. 144 (£9 : 9s., Parsons).

180*b*. **In a Kitchen.**—A man-cook stands by the fire, in a dark kitchen, holding a pan over the flames.
Canvas, 20½ inches by 10½ inches.

*Sale.*—E—— and A——, Munich, December 5, 1911, No. 187.

180*c*. **The Miser.**—By candlelight. [Pendant to 200*da*.]
15½ inches by 11½ inches.

*Sales.*—(Probably) Paris, November 30, 1911, No. 66.
G. P. Wall, London, March 16, 1912, No. 149.

181. **A Man in a Red Coat catching Fleas.**—He is just killing a flea. The attribution is not quite certain.

In the collection of C. Cavens, Brussels.

181*a*. **A Boy with a Goblet.**—He sits on a table, holding in one hand a lighted candle and in the other a goblet of wine with a piece of lemon. Very finely rendered. [Pendant to 201*c*.]
Canvas, 13 inches by 11 inches.

*Sale.*—J. Wubbels, Amsterdam, July 16, 1792, No. 296 (60 florins, with pendant, Yver).

182. **THE SMOKER.**—By candlelight. An attractive picture.
Panel, 11 inches by 8½ inches.

In the Lyons Museum, 1903 catalogue, No. 174.

182*a*. **A Man lighting his Pipe at a Candle.**—Natural.

*Sale.*—Middelburg, August 8, 1777, No. 42.

183. **A Young Man lighting his Pipe at a Wax Taper.** Sm. 39.—The man sits at a table.
Panel, 7½ inches by 6 inches.

*Sale.*—Destouches, Paris, March 24, 1794 (401 francs).

184. **A Gentleman smoking.**—He sits at a table by candlelight, holding a charcoal pan. Unusually good and finely rendered.
Panel, 15½ inches by 12 inches.

*Sale.*—J. A. van Dam, Dordrecht, June 1, 1829, No. 127 (400 florins, Oosterwijk).

184*a*. **A Man seated, lighting his Pipe at a Candle.**—Accessories. An effective picture.
Panel.

*Sales.*—J. Smies, J. H. Knoop, and others, Amsterdam, February 24, 1834, No. 117.
Rotterdam, September 15, 1834, No. 20 (10 florins).
Haarlem, July 20, 1835, No. 21.

184*b*. **A Young Man lighting his Pipe at a Candle.**—He sits at a table. Effective and finely rendered.
Canvas, 13 inches by 10½ inches.

In the Van Delden collection.
*Sale.*—Amsterdam, April 27, 1840, No. 57 (22 florins, Van Way).

185. **A Peasant lighting his Pipe at a Candle.** Sm. 12.—He sits at a table, holding the candle in his left hand. A very good picture. [Pendant to 59*a*.]
Panel, 11 inches by 8½ inches.

Another example occurred in the sale :—J. Kleinenbergh, Leyden, July 19, 1841, No. 196 (62 florins, Van Gaalen).
*Sale.*—Cornelis van Lill, Dordrecht, June 18, 1743 (Hoet, ii. 92), No. 13 (200 florins, W. Lormier).
In the possession of W. Lormier, The Hague, 1752 (Hoet, ii. 438) ; in his store-room catalogue of December 1754, No. 250.
*Sales.*—W. Lormier, The Hague, July 4, 1763 (Terw. 329), No. 238 (154 florins).
J. Caudri, Amsterdam, September 6, 1809, No. 65 (30 florins, Thomasse).
J. A. van Dam, Dordrecht, June 1, 1829, No. 125 (130 florins, the brothers Van der Muelen).
P. J. and B. van der Muelen, Amsterdam, August 22, 1850, No. 59.

186. **THE SMOKER.**—By candlelight.
Panel, 11 inches by 9 inches.

Exhibited at the South Kensington Museum, London, 1891-1898 ; 1891 catalogue, No. 45.
In the collection of Henry Thomas Hope, London, 1854 (Waagen, ii. 117).
In the collection of Lord Francis Pelham Clinton Hope, Deepdene ; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

186*a*. **A Flute-Player.**—By candlelight. [Pendant to 186*b*.]
7½ inches by 6½ inches.

*Sale.*—J. Falcke, London, May 9, 1910, No. 41.

186*b*. **A Lute-Player.**—By candlelight. [Pendant to 186*a*.]
7½ inches by 6½ inches.

*Sale.*—J. Falcke, London, May 9, 1910, No. 41.

187. **A YOUTH IN A RED CLOAK HOLDING A CANDLE.**—Half-length; life-size.
Signed in full on the left at foot.

In the Holstein collection, Holsteinborg, Själand, Denmark.

187*a*. **An Old Man with a Lighted Candle.**

*Sale.*—The Hague, May 3, 1729 (Terw. 6), No. 63 (40 florins).

187*b*. **A Youth holding a Lighted Candle in a Candlestick.**—Finely painted.
Panel, 8 inches by 7 inches.

*Sales.*—Amsterdam, July 16, 1819, No. 152 (20 florins, De Vries).
J. Schmidt and Hagedorn, Amsterdam, April 24, 1829, No. 130 (20 florins, De Vries).

187*c*. **A Youth with a Lighted Candle.**
Panel, 10 inches by 8 inches.

*Sale.*—C. E. Vaillant and J. Sargenton, Amsterdam, April 19, 1830, No. 141 (2 florins, Chaplin).

187*d*. **A Youth seated at a Table.**—By candlelight.
Canvas, 13 inches by 10 inches.

*Sale.*—D. Teixeira the younger, The Hague, July 23, 1832, No. 65.

187*e*. **A Youth holding a Candle.**
23 inches by 18 inches.

*Sale.*—London, June 3, 1901, No. 132.

188. **A GIRL BLOWING EMBERS.**—Half-length. She stands behind the sill of an open window; on this she rests her right hand in which she holds a pair of tongs. She wears a blue dress lined with yellowish brown, with the neck and bosom almost bare. She has fair hair. She turns her head to the left, looking at a charcoal pan which she holds up in her left hand to blow at the embers. Her left elbow rests on a small bench like a chest. In the background is a dark wall with a picture.

Signed in full on the left at foot; canvas, 13½ inches by 11 inches.

What was probably a replica was in the—
*Sales.*—Amsterdam, December 16, 1760, No. 57 (1 florin 15, with 122*a*, Westerwoud).
P. Quinting, Dordrecht, July 23, 1810, No. 35.
In the Salzdahlum Gallery.
In the Brunswick Gallery, 1910 catalogue, No. 323.

189. **A Woman blowing up the Fire in a Charcoal Pan.**—She leans her elbow on a sort of footstool and tries to kindle the embers by blowing through her closed fingers.

Signed in full on the left at foot; panel, 9½ inches by 7½ inches.

*Sale.*—R. Pott and others, Rotterdam, October 11, 1855, No. 63.
In the Chateauroux Museum, 1874 catalogue, No. 57.

190. **A MAID-SERVANT EXAMINING EGGS.** Sm. 82.—Three-quarter length; turned to the left. She sits at a table, on which stands a lighted oil lamp near a bunch of onions. She carries on her left arm a basket of eggs. She holds up an egg in her right hand against the lamplight to see if it is fresh.

Panel, 11 inches by 8½ inches.

In the Dresden inventory of 1722, No. A. 368.
In the Dresden Gallery, 1908 catalogue, No. 1398.

190*a*. **An Old Woman with a Lamp.**—She wears old Dutch dress and sits with spectacles on nose in an interior. She tries to make the lamp burn more brightly. In her left hand is a purse. Effectively lighted.

Panel, 7½ inches by 6 inches.

*Sale.*—Amsterdam, July 24, 1792, No. 89 (59 florins, Nijman).

190*b*. **A Woman lighting a Candle from a Piece of Blazing Wood.**—She holds the candle in her right hand and the candlestick in her left.

Canvas, 24½ inches by 21½ inches.

*Sale.*—P. de Smeth van Alphen, Amsterdam, August 1, 1810, No. 91 (150 florins, Roos).

191. **A Comely Woman with a Pair of Snuffers.**—She sits at a table with a red cloth, holding a music-book in her left hand and in her right a pair of snuffers, with which she is about to trim a candle in a candlestick before her. At her side a green curtain is draped high. A very good picture.

Panel, 14½ inches by 11½ inches.

*Sales.*—Jan Verbeek, Leyden, August 18, 1778, No. 2 (64 florins 10, Coclers).
Jan Maul and others, Leyden, September 28, 1782, No. 84 (60 florins, Cremer).
Rotterdam, April 25, 1817, No. 130 (40 florins, Van Eyk).

191*a*. **A Girl putting a Candle in a Lantern.**—She is in a strong light.

Canvas, 15 inches by 12 inches.

*Sales.*—(Possibly) Amsterdam, September 7, 1803, No. 176 (6 florins 15).
Von Heintze, Cologne, May 12, 1874, No. 156.

192. **A Woman weighing Gold.**—Three-quarter length. An old woman sits, turned to the right, at a table on which stands a lighted oil lamp. She holds in her left hand a pair of scales; with the right hand she holds up a coin to the light. On the table before her lie papers.

Panel, 12 inches by 14 inches.

*Sale.*—Stiels and others, Cologne, May 24, 1897, No. 213.

192*a*. **A Maid-Servant fetching a Jug of Beer from the Cellar.**—She is just carrying a lighted lamp into the cellar.
Copper, 15 inches by 10½ inches.

*Sales.*—Price and others, London, May 6, 1893, No. 130.
Zürcher and others, Amsterdam, March 1, 1898, No. 42.

193. **THE COOK.** Sm. Suppl. 3.—She stands, seen in full face, at a table. She holds a lighted candle and an earthenware pan on its edge with one hand, and a wooden spoon in the other. A bunch of onions lies on the table. An attractive picture. [Pendant to 197*a*.]
Oval panel, 6½ inches by 5½ inches.

Exhibited at the British Institution, London, 1838, No. 70.
*Sale.*—Vassal, Paris, January 17, 1774, No. 49 (500 francs, with pendant).
In the collection of Charles Bredel, London, 1838; and in 1842 (Sm.).
*Sale.*—Miéville, London, April 29, 1899, No. 81 (£94 : 10s.).

193*a*. **A Woman selling Fish.**—By candlelight.
Panel, 18 inches by 13½ inches.

*Sale.*—G. Donaldson and others, London, July 6, 1901, No. 88.

193*b*. **An Old Woman counting Money.**—She sits behind a table, by candlelight. Finely coloured; a characteristic work of the master.
Panel, 12 inches by 9½ inches.

*Sale.*—Frankfort-on-Main, November 28, 1905, No. 113*.

193*c*. **A Young Girl putting a Candle into a Large Hand-Lantern.**—Half-length.
Canvas, 30 inches by 23½ inches.

*Sale.*—E—— and A——, Munich, December 5, 1911, No. 188.

194. **A YOUNG LADY IN RED SEWING.**—A young lady sits on the right at a table. She is turned three-quarters left and holds a pillow on her lap. She holds her material with the left hand and plies her needle with the right. On a wooden stand to the left of her is a lighted candle. At her feet, to the right, is a work-basket. On the extreme left, below a large curtain, is a chair.
Panel, 16½ inches by 13 inches.

In the Uffizi, Florence, 1910 catalogue, No. 934.

195. **GIRL THREADING A NEEDLE BY CANDLE-LIGHT.** Sm. 28.—She sits in profile, leaning on a table. In front of her is a lighted candle, beside a small work-box. "An admirable example of the master" (Sm.).
Panel, 7½ inches by 6 inches.

Engraved by Le Tellier in the Poullain Gallery.
*Sales.*—Hendrik van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 158), No. 25 (126 florins, Quinkhard).

J. van der Marck, Amsterdam, August 25, 1773, No. 294 (785 florins, Fouquet).
Prince de Conti, Paris, April 8, 1777 (2301 francs, with a F. van Mieris).
Poullain, Paris, March 15, 1780 (5000 francs, De Courmont)—*see* Ch. Blanc, ii. 12.
Montaleau, Paris, 1802 (4801 francs).
London, 1807 (£141 : 15s., Lord Yarmouth, afterwards third Marquess of Hertford).
In the collection of the Marquess of Hertford, London, 1833 (Sm.).
In the Wallace Collection, London, 1910 catalogue, No. 171.

196. **The Woman sewing.**—In the centre of an interior a comely woman sits with a cushion on her lap, sewing linen by the light of a candle which stands on a table with a cloth. In front of her is a chair; beside her is a cradle. Both the chair and the cradle, as well as a curtain hanging on the wall, are in shadow. Effective and finely rendered.

Panel, 20 inches by 16 inches.

*Sales.*—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 366 (66 florins, Beekman).
J. van der Linden van Slingeland, Rotterdam, November 12, 1827, No. 15 (125 florins, Van Ourijk).
C. A. van Ourijk and others, Rotterdam, July 19, 1848, No. 69 (125 florins, Mertz).

197. **THE LACEMAKER BY LAMPLIGHT.**—She wears a red costume, and sits by the hearth, at which a pot hangs over the fire. On the wall near her is a small oil lamp.

Panel, 13½ inches by 10½ inches.

Exhibited in the Rupprecht Exhibition, Munich, 1889, No. 31.
*Sale.*—H. T. Höch, A. Rupprecht's successor, Munich, September 19, 1892, No. 191.

197*a*. **A Young Girl adjusting her Bodice.**—She holds a candle. [Pendant to 193.]

Oval, 6½ inches by 5 inches.

*Sale.*—Vassal, Paris, January 17, 1774, No. 49 (500 francs, with pendant).

198. **A YOUNG WOMAN LOOKING FOR A FLEA.**—She takes off her bodice, which is open at the bosom, with both hands, and looks carefully at the folds of the stuff. Her face is illumined by a candle in a tall and massive candlestick.

Signed to the left below the candlestick; panel, 11 inches by 9 inches.

*Sale.*—M. Rikoff, Paris, December 4, 1907, No. 18.

199. **PUTTING OUT THE LIGHT.**—A young woman with her bosom bare blows out a candle from her bed. [A young woman, wearing a nightdress open at the bosom and a lace cap, is in bed, with her head to the left. She leans on her left hand and holds up in her right hand a lighted candle which she is blowing out. A brass candlestick stands on a metal pot on a chair in the left foreground. The bedcover

has a red and blue pattern. The curtains of the bed to right and left are red.—*Translator.*]

Signed "G. S."; canvas, 15 inches by 13 inches.

*Sale.*—(Possibly) J. Domisse, Middelburg, March 31, 1773, No. 174.

In the collection of Archibald M'Lellan, Glasgow; bought by the city, May 1856.

In the Glasgow Art Gallery, 1911 catalogue, No. 901.

200. **A Sleeping Girl.**—By candlelight.

Copper.

In the collection of Count Czernin von Chudenitz, Vienna, No. 279.

200*a*. **A Comely Woman asleep.**—She sits asleep at a table with a cloth hanging down. On the table is a lighted candle near a book. An effective picture.

*Sale.*—Amsterdam, June 22, 1814, No. 45.

200*b*. **A Comely Girl in a Nightdress.**—She holds a candlestick with a lighted candle, and is apparently going to bed. Finely rendered.

Panel, 7½ inches by 5 inches.

*Sales.*—Amsterdam, August 6, 1816, No. 69.
Amsterdam, April 29, 1817, No. 89 (11 florins).

200*c*. **A Woman asleep.**—By candlelight. Very finely rendered.

Panel, 9½ inches by 6½ inches.

*Sale.*—O. Reyers, Arnhem, August 6, 1827, No. 86 (2 florins, Prins).

200*d*. **An Old Woman warming her Hands at the Fire.**

In the collection of Dr. Motz, Bremen, 1864 (Parthey, ii. 503).

200*da*. **An Old Woman warming her Hands.**—[Pendant to 180*c*.]

Panel, 14½ inches by 11½ inches.

*Sale.*—Paris, November 30, 1911, No. 65.

200*e*. **An Old Woman with a Lighted Candle.**—She says grace before supper.

Panel, 10½ inches by 8 inches.

*Sale.*—M. Wolff, Berlin, May 25, 1857, No. 161.

201. **A YOUNG LADY EATING AN APPLE.** Sm. Suppl. 16.—She sits, turned to the left, at a table, by candlelight. She is raising a slice of apple on the point of a knife to her mouth with her right hand. She looks at the spectator. In her left hand is the apple. The peel lies beside the candlestick. Farther back on the table is a basket of apples, half hidden by a red curtain. In the left foreground lies an embroidered carpet. [Pendant to 168.]

Signed in full on the left at foot; panel, 12½ inches by 9½ inches.

*Sale.*—Johan van Schuylenburch, The Hague, September 20, 1735 (Hoet, i. 451), No. 60 (250 florins, Boetens).

In the Palace, Schwerin, 1792 catalogue, p. 77, N. 14.
In the Palace, Ludwigslust, 1821 catalogue, No. 206.
In the Schwerin Museum, 1882 catalogue, No. 935.

201*a*. **A Woman eating Broth.**—By candlelight.
11 inches by 7 inches.

*Sale.*—Van Mansveldt, Utrecht, April 8, 1755 (Terw. 122), No. 12 (38 florins 10).

201*b*. **A Woman with a Glass and a Jug.**—She pours out beer. She sits at a table in front of a curtained bed, at night. Half-length.
Panel, 10 inches by 8 inches.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 526.

201*c*. **A Lady eating Fruit.**—She sits at a table, on which are a lighted candle and a salver with a glass of wine. Very finely rendered and natural in treatment. [Pendant to 181*a*.]
Canvas, 13 inches by 10 inches.

*Sale.*—J. Wubbels, Amsterdam, July 16, 1792, No. 297 (60 florins, with pendant, Yver).

202. **A GIRL READING A LETTER.** Sm. 80.—Half-length, turned to the right. She wears a dress cut low at the neck, with slashed sleeves, and a hat with a feather. She sits at a table covered with a red cloth, on which stands a lighted candle. She holds a letter in both hands, and looks at the spectator. [Pendant to 219.]
Signed in full at foot in the right centre; panel, 10½ inches by 8 inches.

In the La Bouexière collection, Paris, from which Le Leu acquired it in 1754 for Dresden.
In the Dresden Gallery, 1908 catalogue, No. 1787.

203. **A Woman reading by Lamplight.**—[Pendant to 176.]
Canvas, 16 inches by 13½ inches.

*Sale.*—(Supplementary) Johan van Nispen, The Hague, September 12, 1768 (Terw. 676), No. 9 (135 florins).

203*a*. **A Woman reading a Book by Candlelight.**—A night-piece.
Panel, about 10½ inches by 8½ inches.

In the Kassel Gallery, 1783 inventory, No. 87; not now there.

203*b*. **A Woman reading by Candlelight.**

*Sale.*—R. Sondag and others, Rotterdam, July 5, 1813, No. 146.

203*c*. **A Woman reading by Candlelight.**
Panel, 8 inches by 6½ inches.

*Sale.*—A. M. Penninck Hoofd, Amsterdam, April 19, 1819, No. 43*.

203*d*. **An Old Woman reading.**—By candlelight. Very finely rendered.
Oval copper.

*Sale.*—J. A. van Dam, Dordrecht, June 1, 1829, No. 126 (50 florins, Hart).

203*e*. **A Woman seated before an Open Book.**—She is lost in thought. Near her is a lighted lamp. An effective picture.
Canvas.

*Sale.*—Amsterdam, November 2, 1829, No. 106 (17 florins, Campen).

204. **A Young Lady holding a Book.**—She reads at her toilet-table by lamplight.
Canvas, 16½ inches by 13 inches.

*Sales.*—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 132 (50 florins).
H. Croese, Amsterdam, May 27, 1818, No. 48 (140 florins, Roos).
H. Reydon and others, Amsterdam, April 5, 1827, No. 139 (100 florins, Robiano).
Comte F. de Robiano, Brussels, May 1, 1837, No. 589 (400 francs, Tencé).

205. **An Old Woman reading.**—By the light of a candle fixed on the wall.
Panel, 14 inches by 11 inches.

*Sale.*—Thyssen, Paris, December 20, 1856, No. 36 (305 francs).

205*a*. **A Lady sealing a Letter.**—By artificial light.
Canvas, 21½ inches by 18 inches.

In the Palace, Hanover, 1864 (Parthey, ii. 503). Possibly the picture by Arnold Boonen in the Hanover Provincial Museum, 1891 catalogue, No. 47.

205*aa*. **An Old Woman reading by Candlelight.**

Exhibited at the British Institution, London, 1866, No. 49.
Then in the collection of Lord Crewe.

205*b*. **An Old Woman reading a Letter.**—By candlelight.
Canvas, 13 inches by 10 inches.

*Sale.*—P. C. Nahuys born F. M. Hodgson, C. F. Royer born Kerst, and others, Amsterdam, November 14, 1883, No. 143.

205*c*. **An Old Woman reading by Candlelight.**
Panel, 9 inches by 7½ inches.

*Sale.*—A. von Keller and others, Frankfort-on-Main, May 17, 1904, No. 76.

205*d*. **A Young Girl reading a Letter.**—By candlelight.
Panel, 26 inches by 21 inches.

*Sale.*—Brussels, June 1, 1911, No. 115.

206. **A LADY BLOWING THE TRUMPET.**—By torch-light.
Signed in full; canvas, 27 inches by 23½ inches.

In the Uffizi, Florence, 1910 catalogue, No. 873.

207. **Interior with a Lady playing the Lute.**—Half-length. She sits at a table with a music-book open before her. On the floor at her side is a lighted lamp projecting from a stand. Finely rendered; good colour.

Panel, 8 inches by 7 inches.

*Sale.*—Amsterdam, July 4, 1785, No. 302 (9 florins, Strubin).

208. **The Singer.**—Half-length. A young girl, lightly clad, singing from an open book by candlelight. Finely painted, with an effect of light.

Panel, 10 inches by 8 inches.

*Sale.*—J. J. von Hirsch auf Gereuth, Cologne, September 23, 1878, No. 203.

209. **GIRL WATERING PLANTS.**—She is seen almost in full face at a window. She wears a brown dress and a white cap. She rests her left arm on the window-sill, and holds a lighted candle in her left hand. With the right hand she pours water from a large earthenware jug into an ornamental vase in which a plant grows. To the right, in a shallow pot, is a tall plant with a red blossom. Behind the girl is a brown curtain. Closely related to G. Dou. [Compare Dou 243 (Dresden), which, as Mr. MacColl points out, is the same subject and of almost exactly the same size.—*Translator.*]

Panel, rounded at top, 12 inches by 8 inches.

Possibly 210 was a replica of this.

[Exhibited at Bethnal Green Museum, London, 1872, No. 121, under the title of "Candlelight Effect."—*Translator.*]

In the Wallace Collection, London, 1910 catalogue, No. 168.

210. **A Young Girl with a Water-Jug.**—She is watering flowers. She is illumined by a lighted candle which she holds in her hand. Dark surroundings.

Canvas, 11 inches by 8 inches.

Possibly a replica of 209.

*Sale.*—Van den Wiele, Malines, October 26, 1896, No. 32.

210*a*. **A Young Lady examining a Watch.** Sm. 6.—By candlelight.

In the collection of the Comte de Vence, Paris, 1760.

211. **AN OLD WOMAN AT AN OPEN HALF-DOOR.**—She leans over the lower half of the door, holding in her right hand a lighted candle which she shades with her left hand. She wears a red bodice and a white nightcap. [Closely related to G. Dou. Possibly identical with 216.]

The full signature, which is old and probably genuine, is on the back; panel, 11½ inches by 8 inches.

Exhibited at Bremen, 1904 catalogue, No. 316.

In the collection of Hermann Strohm, Bremen.

212. **A GIRL WITH A LIGHTED CANDLE AT A WINDOW.**—Half-length. She leans, turning to the left, out of a window which is draped with a red curtain on the right side and at the top. She wears a white kerchief. Of her dress only the left sleeve is shown. It consists of two puffs drawn tight on the bend of the arm; the upper puff is blue, slashed and lined with white, and the lower one is white.

The girl wears a lace cap "à la Fontange." Her face, which is turned to the spectator, is illumined by the reddish light of a candle which she holds in her right hand. Dark background.

Signed in full on the left at foot; canvas, 10½ inches by 9 inches.

Bought at a sale in 1818.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 225.

213. **A YOUNG LADY DRAWING ASIDE A CURTAIN.** Sm. 52.—Three-quarter length, turned slightly to the left. With her right hand she draws aside a large curtain; in her left hand is a lighted candle. She wears a dress cut low at the neck and trimmed with lace, and a pearl necklace. On the extreme right is another curtain. "This superlative production of art is finished with the most elaborate care, and is in every other respect a matchless work of the master" (Sm.).

Panel, 12½ inches, by 9½ inches.

Exhibited at the British Institution, London, 1826 and 1827.

*Sale.*—Le Brun, Paris, April 15, 1811 (4801 francs).

Imported into England by Nieuwenhuys, 1814.

Sold by Sm. to Lord Charles Townshend.

*Sale.*—Lord Charles Townshend, London, 1819 (£267 : 15s.).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 172; it was in the Royal collection, 1833 (Sm.).

214. **A Comely Woman at an Arched Window.**—A curtain is draped at the window. The woman holds a candle in one hand, and leans with the other on a table covered with a handsome cloth. At the back are two persons; one of them lights his pipe at a candle, near a charcoal pan with live embers.

Panel, rounded at top, 11½ inches by 7½ inches.

*Sales.*—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 90 (80 florins, Van der Werff).

H. van der Werff, Rotterdam, April 19, 1816, No. 22 (60 florins 10, Van den Berg).

215. **A Girl at a Window.** Sm. 57.—She holds a candle.

Canvas, 10 inches by 8 inches.

*Sales.*—(Possibly) The Hague, September 26, 1752 (Terw. 66), No. 14 (17 florins 15).

Philip Panné, London, March 20, 1819 (£18 : 18s.).

215*a*. **A Young Girl at an Arched Window.**—With one hand she raises a drapery; in the other she holds a lighted candle. She looks attentively out of the window, which is adorned beneath with a relief. A fine effect of light.

*Sale.*—Paris, March 28, 1845, No. 63 (396 francs).

216. **A Woman leaning over a Half-Door.**—She holds a candle in one hand and shades the flame with the other hand. [Possibly identical with 211.]

Panel, 10 inches by 7½ inches.

*Sales.*—Caspar van Citters, Rotterdam, July 1, 1811, No. 59.
A. van Beeftingh and others, Rotterdam, April 30, 1832, No. 30 (59 florins, Netscher).
Dordrecht, April 30, 1838, No. 6 (210 florins, Schmit).
E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 136 (232 florins, Le Roy).

216*a*. **A Woman in a Recess.**—By artificial light.
Panel, 6 inches by 7½ inches.

*Sale.*—The widow Van Griensven-Berntz, The Hague, April 25, 1862, No. 34 (62 florins, Thyssen).

217. **A Young Girl with a Candle in her Left Hand.**—With her right hand she raises a large curtain at an arched window. She stands behind the window and looks out with a smile. She wears only a chemise and a red bodice and is apparently going to bed. On her fair hair is a white cap.
Panel, 10 inches by 7 inches.

*Sales.*—Vanderbelen, Brussels, May 11, 1840.
J. J. Chapuis, Brussels, December 4, 1865, No. 356 (610 francs, Stroobant).

218. **A Young Girl with a Lighted Candle.**—She leans on a window. Below the window-sill is a carpet.
10 inches by 7½ inches.

In the Schönborn collection, Pommersfelden, 1857 catalogue, No. 342, as by Schalcken or Dou.
*Sale.*—Count Schönborn-Pommersfelden, Paris, May 17, 1867, No. 113 (400 francs, De la Panouse).

218*a*. **A Girl with a Lighted Candle.**—She pushes aside a curtain.
Panel, 12½ inches by 10 inches.

*Sales.*—(Probably) Tscheppe and others, Frankfort-on-Main, November 7, 1898, No. 90.
Wedewer of Wiesbaden, Cologne, May 1, 1899, No. 422.

218*b*. **A Girl holding an Oil-Lamp.**—She looks out of a window. Half-length, in full face.
Panel, 6½ inches by 5½ inches.

*Sale.*—Munich, October 29, 1903, No. 66.

219. **THE COQUETTE.** Sm. 81.—Half-length. She is turned to the left, and leans her head, which is covered with a large kerchief, on her left arm. She holds a lighted candle in her right hand. Her left elbow rests upon a red cushion lying on a table in front. Behind the cushion to the left is the candlestick. On the extreme right is a blue curtain. [Pendant to 202.]
Signed in full on the left at foot; panel, 10 inches by 8 inches.

What was probably a replica was in the—
*Sales.*—X. de Burtin, Brussels, July 21, 1819, No. 157.
D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 99 (1550 francs).

In the La Bouexière collection, Paris, from which Le Leu acquired it in 1754 for Dresden.

In the Dresden Gallery, 1908 catalogue, No. 1787.

220. **A YOUNG GIRL WITH A LIGHTED CANDLE.**—Half-length ; life size. The body is turned slightly to the right ; the face is towards the spectator. The girl holds in her left hand the candlestick with the candle, and shades the flame with her right hand from a strong wind blowing to the right.

Canvas, 23½ inches by 18½ inches.

*Sales.*—Gerard van Sypes (that is, Everard van Sypestein), Utrecht, April 11, 1714 (Hoet, i. 172), No. 3 (210 florins).

(Probably) Philip van Dijk, The Hague, June 13, 1753 (Terw. 73), No. 61 (22 florins 5).

In the Uffizi, Florence, 1910 catalogue, No. 800.

221. **A Girl with a Lantern.**

Canvas, 9 inches by 11 inches.

Exhibited at Mitau, 1894, No. 136.

In the Lüdinghausen-Wolff collection, Jungfernhof.

222. **A YOUNG WOMAN WITH A LIGHTED CANDLE.**—The candle is in her right hand. Half-length, turned to the right. She wears a pleated gown and a pearl necklace, with ribbons in her curls. She turns her head to the spectator.

Signed in full on the right at foot ; panel, 14 inches by 12 inches.

A replica is in the Hamburg Kunsthalle.

In the Palace, Schwerin, 1792 catalogue, p. 24, E. iii. 11.

In the Schwerin Museum, 1882 catalogue, No. 937.

222*a*. **A Lady with a Candle.**—A cabinet-piece.

*Sale.*—Gerard van Sypes (that is, Everard van Sypestein), Utrecht, April 11, 1714 (Hoet, i. 172), No. 7 (80 florins).

222*b*. **A Young Lady with a Lighted Candle.**

18 inches by 13½ inches.

*Sale.*—Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 226), No. 12 (30 florins).

222*c*. **A Young Lady Holding a Candle.**—A small picture.

In the collection of the Earl of Pembroke, Wilton House ; J. Kennedy's 1758 catalogue.

223. **A Girl holding a Candle.** Sm. 22.—[Pendant to 229.]

Panel, 18 inches by 14 inches.

*Sale.*—Duc de Choiseul, Paris, April 6, 1772 (600 francs).

224. **A Young Lady with a Lighted Candle.** Sm. 29.—She holds the candle in one hand and shields the flame with the other hand. Life size.

Canvas, 36 inches by 27 inches.

*Sale.*—Poullain, Paris, March 15, 1780 (781 francs).

224*a*. **A Fine Head of a Woman.**—Candlelight and daylight. Very well painted.
16½ inches by 13 inches.

*Sale.*—P. van Spijk, Leyden, April 23, 1781, No. 94.

224*b*. **A Girl holding a Lighted Candle.** Sm. 56.
25 inches by 18 inches.

*Sale.*—Duc d'Abrantes, London, 1817 (£27 : 6s.).
A picture of the same subject was in the sale :—W. Beckford, Fonthill, 1823 (£26 : 5s.).

224*c*. **A Comely Girl with a Candle.**—She is artistically lighted by the candle which she holds. Finely rendered.
Panel, 10 inches by 8 inches.

*Sale.*—Amsterdam, July 16, 1819, No. 151 (20 florins, De Vries).

224*d*. **A Comely Woman holding a Lighted Candle.**
Panel, 10 inches by 8 inches.

*Sale.*—J. Schmidt and Hagedorn, Amsterdam, April 24, 1820, No. 129.

224*e*. **A Girl holding a Lighted Candle.**
Panel, 10½ inches by 9½ inches.

*Sale.*—J. F. Sigault, and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 237 (21 florins, Keyzer).

225. **A Comely Young Woman by Candlelight.**—She smiles as she holds the candle. An effective picture.
Canvas, 12½ inches by 10 inches.

*Sales.*—Le Brun, Paris, April 15, 1811—according to the Schamp d'Aveschoot catalogue ; but the Le Brun picture corresponding to the above (213) was on panel.
Schamp d'Aveschoot, Ghent, September 14, 1840, No. 31 (210 francs, Tencé).

225*a*. **A Comely Young Woman with Fair Hair by Candlelight.**—She leans on a green velvet cushion placed upon a table with a cover. Exceptionally good.
Panel, 8 inches by 6 inches.

*Sale.*—Madame Le Poittevin de la Croix, Antwerp, May 5, 1845, No. 67.

225*b*. **A Girl holding a Candle.**—A very fine picture.

*Sale.*—Duke of Buckingham, Stowe, August 15, 1848, No. 164 (£23 : 12 : 6).

225*c*. **A Woman by Lamplight.**—Half-length.
Copper, 20 inches by 15½ inches.

*Sale.*—Amsterdam, January 31, 1860, or 124 (14 florins, Hellendaal).

225*d*. **A Young Lady holding a Light.**—Half-length.
Signed, and dated 1671 ; canvas, 11½ by 10½ inches.

In the Von Tettau collection, Erfurt, 1864 (Parthey, ii. 502).

225*e*. **A Young Lady holding a Lighted Candle.**—Half-length.

*Sale.*—De R——, Paris, April 18, 1865, No. 13.

225*f*. **A Woman by Candlelight.**
Panel, 9½ inches by 6½ inches.

*Sale.*—P. van Arnhem, Groningen, September 24, 1868, No. 282.

225*g*. **A Woman with a Lighted Candle.**

*Sale.*—London, July 16, 1869, No. 12.

225*h*. **Head of a Girl with a Light.**
Canvas, 15 inches by 12½ inches.

*Sale.*—Fürstenberg and others, Cologne, August 6, 1877, No. 101.

225*i*. **A Girl holding a Candle before her.**—Half-length, in a green dress.
Canvas, 20 inches by 15½ inches.

*Sale.*—Krupp the younger and others, Cologne, October 29, 1894, No. 361.

225*j*. **A Girl illumined by a Candle which she holds.**
16 inches by 13½ inches.

*Sale.*—Wedewer of Wiesbaden, Cologne, May 1, 1899, No. 421.

225*k*. **An Old Woman with a Lighted Candle.**—At a table on which are an hour-glass and a skull.
27 inches by 22 inches.

*Sale.*—Wedewer of Wiesbaden, Cologne, May 1, 1899, No. 423.

226. **A Girl by Lamplight.**—She sits at a table, holding with her left hand a lamp standing before her. She holds up her right hand to shade the light.
Signed in full; panel, 7½ inches by 5½ inches.

*Sale.*—A. Langen, Munich, June 5, 1879, No. 80.

226*a*. **A Girl holding a Candle.**

*Sale.*—Wilmot and others, London, July 9, 1900, No. 61.

226*b*. **A Woman by Candlelight.**—Seated at a table.
Panel, 13 inches by 10½ inches.

*Sale.*—Cope and others, London, December 12, 1903, No. 41.

226*c*. **A Girl holding a Candle.**
29 inches by 23½ inches.

*Sale.*—H. C. Wells and others, London, February 27, 1909, No. 146.

226*d*. **A Girl with a Lamp.**
Copper.

*Sale.*—Earl of Derby, London, May 27, 1909, No. 62.

226*e*. **A Young Girl with a Lighted Candle.**—Half-length.
Canvas, 21½ inches by 16 inches.

*Sale.*—Dekan Wiehl, Munich, January 18, 1911, No. 116.

226*f*. **A Girl with a Candle.**—Her head and bosom are brightly illumined by a candle, the flame of which is shaded by her right hand. Half-length; full face.
Canvas, 19 inches by 16 inches.

*Sale.*—Richter, Lohmeyer, and others, Cologne, May 29, 1911, No. 84.

227. **A Boy with a Burning Stick.** Sm. 101.—Half-length, turned to the left. He holds the stick in his left hand, and blows up the flame to light a candle which he holds in a metal candlestick in his right hand.

Exhibited at Leeds, 1868, No. 696.
In the collection of Earl Spencer, Althorp; it was there in 1833 (Sm.).

228. **THE BOY WITH THE SPLINTER.**—Into a dark interior a boy brings a glowing splinter. He blows at it, so that the sparks fly about. In his right hand is a small candlestick. To the left is a table.
Signed to the left on the table; canvas, 12½ inches by 10½ inches.

Bought from a private collection in Amsterdam, 1888.
In the Novak collection, Prague, 1903 catalogue, No. 77.

229. **A Little Boy blowing at Glowing Embers.** Sm. 21.—[Pendant to 223.]
Panel, 18 inches by 14 inches.

*Sale.*—Duc de Choiseul, Paris, April 6, 1772 (600 francs).

230. **A Little Girl playing with a Doll.** Sm. 27.—At a table on which stands a lighted lamp. [Pendant to 159.]
Panel, 9½ inches by 8½ inches.

*Sales.*—Randon de Boisset, Paris, February 3, 1777 (1200 francs, with pendant).
Prince de Conti, Paris, April 8, 1777 (1200 francs, with pendant)—*see* Ch. Blanc, i. 382.
Destouches, Paris, March 24, 1794 (265 francs).

230*a*. **A Boy with a Candle.**—He lights it at a fire.
Panel, 10½ inches by 11 inches.

*Sale.*—Amsterdam, April 1, 1833, No. 157 (2 florins 75, Wolff).

230*b*. **A Boy with a Candle.**—He wears a brown doublet. He leans on a window-sill, and holds a book in his right hand and a candle in his left.
Canvas, 28 inches by 21½ inches.

*Sale.*—Cremer and others, Cologne, January 20, 1892, No. 170.

230*c*. **A Boy drawing.**—In an interior a boy draws from a cast of the Venus de' Medici.

9 inches by 7 inches.

*Sale.*—Price and others, London, May 6, 1893, No. 80.

230*d*. **A Boy reading.**—He sits at a table, holding a book open before him, by candlelight.

Panel, 8 inches by 6 inches.

*Sale.*—C. Hammer of Stockholm, Cologne, October 5, 1894, No. 202.

230*e*. **A Boy with a Lantern.**

Panel, 16 inches by 13 inches.

*Sale.*—Prince Frederick Duleep Singh and others, London, April 29, 1907, No. 108.

230*f*. **A Fine Head.**—By candlelight.

Panel, 17 inches by 13 inches.

*Sale.*—J. Spex and others, The Hague, May 21, 1777, No. 147 (21 florins).

231. **At the Dentist's.**—In a fantastically furnished room a young woman sits in an arm-chair. The dentist illumines her open mouth with a candle.

Canvas, 18½ inches by 13½ inches.

*Sale.*—Treuer and others, Frankfort-on-Main, April 27, 1891, No. 92.

232. **Several Jewish Scribes.**—By candlelight. Three-quarter length. [Pendant to 273*a*.]

Panel, 13 inches by 18 inches.

In the possession of the Strahow Foundation, Prague, 1864 (Parthey, ii. 501).

233. **THE STATUE OF PARIS.**—Several men in classical costume look, by candlelight, at an antique marble statue representing Paris with a Phrygian cap, holding the apple.

Copper, 7½ inches by 5½ inches.

In the Gotha Museum, 1890 catalogue, No. 291.

233*a*. **An Artist holding a Sketch.**—He has a pipe in his mouth. Another man explains the sketch to him. The figures are seen by candlelight.

Panel, 10 inches by 8 inches.

*Sale.*—J. F. Wolschot, Antwerp, September 1, 1817, No. 171.

233*b*. **A Comely Young Lady having her Fortune told.**—A night-piece, by candlelight. Very finely rendered.

Copper.

In the collection of the Prince of Prussia, the Palace, Potsdam, 1773 catalogue, No. 74.

233*c*. **A Woman counting Money, with her Boy.**—A young woman sits counting money by the light of a candle in a lantern which a boy holds. Finely rendered.

Canvas, 13 inches by 10½ inches.

*Sale.*—(Supplementary) Amsterdam, April 12, 1842, No. 147.

233*d*. **A Young Girl at the Fortune-Teller's.**—An effect of light. Canvas, 21 inches by 16½ inches.

*Sale.*—M. Wolff, Berlin, May 25, 1857, No. 342.

233*e*. **The Vegetable-Woman.**—She holds a candle to light a man who unpacks a basket.

Panel, 12 inches by 9 inches.

*Sale.*—Treuer and others, Frankfort-on-Main, April 27, 1891, No. 93.

234. **The Market-Woman.**—In a hall an old woman sits with her girl-helper at her stall, by candlelight. A maid-servant pays for a purchase. Beside the maid a lighted lantern stands on the ground. On the right two boys, who have just bought something from the old woman, are going away. A fine effect of light. [Probably identical with 234*b*.]

Canvas, 19½ inches by 16 inches.

*Sales.*—F. Baudri and others, Cologne, June 14, 1875, No. 313.
The widow Marie von Robert and others, Cologne, March 27, 1893, No. 270.

234*a*. **In the Smithy.**—Three men work in an interior brightly illumined by the fire of the forge.

Canvas, 19 inches by 17 inches.

*Sale.*—D'Eve and others, Cologne, March 27, 1893, No. 270.

234*b*. **A Market-Woman.**—With other figures at a stall. Lamp-light. [Probably identical with 234.]

19½ inches by 15½ inches.

*Sale.*—Earl of Cork and Orrery, London, November 25, 1905, No. 31.

235. **A YOUNG LADY AT HER TOILET.** Sm. 105 and Suppl. 5.—She sits in profile to the left at her toilet-table, on which stands a lighted candle. She raises her left hand to attach an ear-ring, and looks into a mirror held by an old woman at the table to the left. Behind the lady to the right stands a young gentleman, who with his right hand puts an ostrich-feather into the lady's hair, and holds an ear-ring in his left hand. At the back are a chimney-piece, an oval picture, and a bed.

Signed in full on the left at foot; canvas, 30 inches by 25 inches.

Engraved in mezzotint by N. Verkolje; lithographed by P. A. Beretta in the *Recueil Desguerrois*.

*Sales.*—The Spanish Ambassador, The Hague, 1726 (265 florins)—possibly confused by Sm. with the next sale.
The Hague, May 3, 1729 (Terw. 6), No. 60 (265 florins).

In the collection of Benjamin da Costa, The Hague, 1752 (Hoet, ii. 470).

*Sale.*—B. da Costa, The Hague, August 13, 1764 (Terw. 378), No. 63 (810 florins, Haag for the Stadtholder).

In the collection of William V., The Hague (Terw. 710).

In the Royal Gallery, The Hague, 1910 catalogue, No. 159.

236. **AN OLD WOMAN FEEDING TWO CHILDREN.** Sm. Suppl. 4.—An old woman sits with a copper pot on her lap. She holds a lighted candle in her left hand and has in her right a spoon, with which she is feeding two children. In front are various copper utensils, seen in the bright light of the candle.

Panel, 16 inches by 14 inches.

*Sale.*—L. de Moni, Leyden, April 13, 1772, No. 101 (216 florins, De Rooij).

Exhibited for private sale in the collection of the Duchesse de Berry, London, 1834 (priced at £250).

*Sales.*—Duchesse de Berry, Paris, April 4, 1837, No. 93 (4000 francs, Demidoff).

London, 1846 (£250)—according to a MS. note by Sm. in his own copy of his catalogue.

Frédéric Kalkbrenner, Paris, January 14, 1850.

In the Simonet collection, Brussels, 1873.

*Sale.*—C. R. Ruhl, Cologne, May 15, 1876, No. 97.

In the Rutten collection, Liège.

237. **LIGHT AND FIRE.** Sm. 84.—A girl puts a lighted candle into a lantern. Beside her stands a boy, who blows the embers in a charcoal pan. [Pendant to 243.]

Canvas, 18 inches by 15 inches.

In the collection of A. L. Heteren, The Hague, 1752 (Hoet, ii. 460); bought in 1809 for the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2143.

237*a*. **A Lady working by Candlelight.**—At the back is a maid-servant by the fireside.

Canvas, 15½ inches by 12 inches.

*Sale.*—A. van Twist and others, Amsterdam, September 11, 1822, No. 89.

237*b*. **A Boy lighting a Candle.**—He lights it at a lighted candle held by an old woman, behind whom he stands. Effective and well painted.

Canvas, 37 inches by 29 inches.

*Sale.*—M. G. Baronesse van Brakell, Amsterdam, December 14, 1829, No. 48 (40 florins, Engelberts).

238. **A Comely Young Woman at an Arched Window.** Sm. 89.—She puts a candle in a lantern. Half-length. At the back are card-players.

Panel, 9½ inches by 7½ inches.

In the Belvedere Gallery, Vienna, 1864 catalogue, p. 81, No. 11; it was there in 1833 (Sm.). It is not now in the Imperial Gallery.

238*a*. **A Woman with a Lighted Candle and a Boy.**—Half-length. The boy tries to light a candle at the woman's candle. She protects her light with her hand.

Canvas, 22 inches by 18 inches.

*Sale.*—Stiels and others, Cologne, May 24, 1897, No. 214.

239. **A SLEEPING WOMAN.**—A soldier holds a match under her nose. She sits on a chair beside a table, on which stands a lighted candle. Another soldier lights his clay pipe at the table. On the floor in front is a large lamp. At the back a maid-servant carrying a candle comes in at the door.

Panel, 11½ inches by 9 inches.

In the collection of M. Flersheim, Paris.

240. **A GIRL DOZING OVER HER LACE-PILLOW AND A YOUNG MAN TICKLING HER.**—In the light of an oil lamp. The girl sits asleep with her mouth wide open, in the centre, turned slightly to the left. The young man stands behind her to the left. On the floor in the left foreground is a large lantern. In the background to the right is a table with a striped cloth, on which are a large book and a basket of fruit.

Panel, 14½ inches by 11 inches.

Wrongly described as the work of G. Dou ; *see* Dou 224 (vol. i. p. 421).

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 133—as the work of G. Dou.

241. **A SLEEPING GIRL AND A CAVALIER.**—In a wine-cellar, a girl has fallen asleep on a cask. A gentleman surprises her there and holds up a candle to see her. At the back a boy looks over the balustrade of the staircase. A good picture.

Panel, 18½ inches by 14½ inches.

*Sales.*—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 158.
Amsterdam, December 9, 1902, No. 55 (200 florins, Fred Müller and Co.).

241*a*. **A Dutch Room with a Nurse asleep in an Arm-Chair.**—She sits beside a cradle in front of the hearth. In a double-bed a sick man lies beside his wife.

Panel, 10½ inches by 7½ inches.

*Sale.*—Sigmund Weiner, Vienna, February 16, 1903, No. 54.

242. **THERE'S NO ACCOUNTING FOR TASTES.** Sm. 104 and 87.—In front is a young man smoking. At the back are two lovers. Candlelight. [Pendant to 156.]

Signed in full on the right at foot ; panel, 17 inches by 12 inches.

Engraved by J. E. Marcus.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet, ii. 460) ; bought in 1809 for the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2142.

243. **THE SMOKER.** Sm. 14 and 85.—He sits at a table, behind which another man pours out a glass of liquor. Candlelight. [Pendant to 237.]

Canvas, 18 inches by 15 inches.

The Amsterdam catalogue states that this picture was in the Caudri sale, Amsterdam, 1809. But this is improbable, first, because the picture was bought

with the Van Heteren collection in 1809, and, secondly, because the "Peasant lighting his Pipe at a Candle" (185) of the Caudri sale is described as a picture of a single figure and as measuring only 11 inches by 8½ inches.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet, ii. 459); bought in 1809 for the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2144.

244. **THE SMOKER.**—A young man lights his pipe at a tallow candle which a woman holds out to him. Half-length.

Panel, 9 inches by 7 inches.

In the Darmstadt Museum, 1885 catalogue, No. 423.

244*a*. **Two Persons playing Cards.**—Candlelight. A very attractive picture.

Canvas, 8½ by 10½ inches.

*Sale.*—J. Domisse, Middelburg, March 31, 1773, No. 171.

245. **A Party playing Cards.**—A lady and two gentlemen sit at a table by candlelight. An expressive night-piece.

Canvas, 40 inches by 54 inches.

In the Kassel Academy, 1783 inventory, No. 98: but not now at Kassel.

245*a*. **A Party of Backgammon-Players.**—Candlelight.

Panel, 10 inches by 7½ inches.

In the Amalienstift, Dessau, 1864 (Parthey, ii. 501); but not now in the collection.

246. **Interior with Backgammon-Players.**—In an old Dutch room dimly lighted by two candles four peasants sit playing backgammon. One of them, seen from the back, stands out dark against the others, on whom the light falls. In the left background, by the fire, stands a peasant smoking; another man hands him a glass.

Panel, 12 inches by 10 inches.

*Sales.*—Stevens, Antwerp, August 9, 1837, No. 144 (110 francs, Callenberg). D'Eve and others, Cologne, March 20, 1899, No. 133.

247. **The Sportsman singing.**—Three-quarter length. He sits at a table with the game in his bag. He holds a jug in his right hand and lifts up his full goblet in his left hand. He sings with mouth wide open to the playing of a man with bagpipes, who stands behind the table. A lamp standing on the table illumines the group.

Panel, 8 inches by 6 inches.

*Sale.*—E. Lanfranconi of Pressburg, Cologne, October 21, 1895, No. 182 (265 mark).

248. **The Little Musicians.**—A troop of child-musicians stands under the window of an old woman, who seems to be laughing with them. One child wears a plumed cap and plays a drum.

Panel, 9½ inches by 8½ inches.

Engraved in mezzotint by Pether.

*Sale.*—Sir George Page of London, and others, Paris, 1786—*see* Ch. Blanc, ii. 109.

249. **AN OLD WOMAN.**—She comes, candle in hand, to her door, and looks at an impromptu orchestra of boys and girls.

Panel, 15 inches by 12½ inches.

*Sale.*—Jos. Monchen and others, Amsterdam, April 30, 1907, No. 353.

250. **A Young Girl and a Youth.**—Candlelight. Carefully rendered, but too reddish in colour.

[Possibly the "Young Man courting his Mistress by Candlelight," in the sale :—Graham, London, March 6, 1712, No. 29 (£64, Duke of Rutland). *See* MSS. of the Marquess of Ailesbury in Appendix, part 7, to the 15th Report of the Historical MSS. Commission, London, 1898, p. 205.—*Translator.*]

In the collection of the Duke of Rutland, Belvoir, No. 51 ; it was there in 1854 (Waagen, iii. 400).

251. **AN OLD WOMAN WITH A PURSE AND A YOUNG MAN.**—She is seen in full face, by candlelight. The man holds her by the chin.

Canvas, 24 inches by 16 inches.

In the collection of M. Surmont, Antwerp ; bequeathed to the Ghent Museum in 1902.

In the Ghent Museum, 1905 catalogue, No. 136.

252. **The Lovers surprised.**—The lovers, seated on a cask in a cellar, are surprised by a woman. There was no opportunity to determine precisely the genuineness of the picture.

*Sale.*—(Possibly) Khalil Bey, Paris, January 16, 1868, No. 98.

In the Czartoryski collection, Cracow, No. 173.

253. **A CANDLELIGHT SCENE.**—Half-length. An officer on the left presents jewelry to a lady. On the right is a lighted candle in a large curved bracket. At the back is a bed. [The lady in the centre is in full light, close to the candle, with her head to the left. The officer in profile to the right is in half-shadow.—*Translator.*]

Copper, 6 inches by 7 inches.

In the collection of Wynn Ellis ; bequeathed to the National Gallery in 1876.

In the National Gallery, London, 1911 catalogue, No. 999.

254. **TWO PAIRS OF LOVERS.**—A young girl, in a white chemise under a red bodice and a loosely fastened skirt, holds a lighted candle. She smiles as she answers a cavalier, in a cuirass over a green doublet, who lays his hand on her shoulder. In the middle distance a soldier with a glass in his hand sits at a table and courts another girl. On the table lie some pieces of gold. At the back an old woman draws the curtains of a bed.

Signed, and dated 1689 ; copper, 20 inches by 15 inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 474.

255. **A Young Gentleman offering Money to a Girl.**—The girl sits in front of a bed, holding a glass of red wine in her left hand

and resting her elbow on a white cushion. She seems to take money with pleasure from the gentleman, who sits in front of her. Beside them, a bracket with a lighted candle is fixed to a square pedestal, on which stands a copper vase. Below, by the pedestal, stands a little Cupid with bow and arrow. Very finely rendered and effective.

Panel, 10 inches by 9 inches.

*Sales.*—N. Nieuhoff, Amsterdam, April 14, 1777, No. 182 (85 florins, Wubbels).
J. L. Strantwijk, Amsterdam, May 10, 1780, No. 233 (25 florins, Wubbels).
Amsterdam, April 7, 1794, No. 11 (26 florins 10, Yver).
D. Mansveld, Amsterdam, August 13, 1806, No. 167 (24 florins).

256. **A Comely Girl conversing with a Youth.**—Half-length. She leans over a half door. The youth stands outside. Candlelight. Natural in expression.

Panel, 16½ inches by 13½ inches.

*Sale.*—C. E. Vaillant and J. Sargenton, Amsterdam, April 19, 1830, No. 82 (159 florins, Roos).

257. **The Seduction.**—A young girl looks with surprise at a gold coin which a woman holds out to her, by candlelight. Behind the woman stands a young man, whose cap is decorated with red ribbons. Behind the girl are an old woman, another young girl smiling, and a little girl pointing with her finger. Very finely rendered.

Signed in full in the centre at foot; canvas, 16 inches by 19½ inches.

*Sale.*—Dr. van Cleef of Utrecht, Paris, April 4, 1864, No. 85 (1520 florins).

257*a*. **A Young Man with a Half-dressed Girl.**—Candlelight. Canvas, 20 inches by 14 inches.

In the Von Tettau collection, Erfurt, 1864 (Parthey, ii. 501).

258. **THE LOVERS SPIED UPON.** Sm. 35.—A young woman puts a lighted candle into a lantern on a table in front of her. While she is thus occupied, a young gentleman standing behind her lays one hand on her shoulder and caresses her with the other. At the back, an old woman looks on from behind a curtain. A very attractive picture.

Signed in full; panel, 10 inches by 8 inches.

Engraved by Klauber.

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 49.

Probably not in the Van Heteren collection, as Sm. states on the authority of Descamps; there is possibly some confusion between this and 242.

*Sales.*—De Boullongne, Paris, November 19, 1787, No. 2 (900 francs, Dubois).
Coclers, Paris, February 9, 1789 (2800 francs).

In the collection of the Tsar Paul of Russia, who gave it to his mistress, Mlle. Nelidoff.

In the collection of Mlle. Nelidoff, who gave it to Sir Alexander Crichton.

*Sales.*—Duval, London, 1846 (£315, Ritcher).
Duc de Morny, London, 1848 (£178 : 10s., Scot): the owners of the picture from the Tsar Paul to this point are noted by Sm. in his own copy of his catalogue.

In the collection of E. H. Lawrence, London, 1892.
*Sale.*—London, May 4, 1892 (£86 : 2s.).

259. **Teasing.**—A young girl with a lighted candle in her right hand. A young man standing behind her tries to blow the candle out. An effective picture.
Panel, 7 inches by 5½ inches.

A copy after a picture by Schalcken, the description of which accords with the above, is in the Amalienstift, Dessau, 1877 catalogue, No. 370.
*Sale.*—The widow Marie von Robert and others, Cologne, March 27, 1893, No. 269.

259*a*. **A Woman holding and shading a Candle.**—A man tries to blow it out.

In the collection of Count van Bylandt, London.
*Sale.*—London, spring of 1894.

260. **Giving the Ring.** Sm. 46.—A young lady with her bosom bare, who is seen almost in full face, leans on a table with a cover, holding a cup in one hand. She stretches out a finger of her other hand to receive a ring which a cavalier standing beside her is putting on it. On the table are a lighted candle and a dish of fruit. At the back is a bed.
Panel, about 14 inches by 13 inches.

Engraved by Viel in the Orléans Gallery.
Imported into England, 1798.
*Sale.*—Cholmondeley, London, March 6, 1897, No. 53.

260*a*. **Several Couples at a Table.**—They are lighted by candles. A page fills a drinking-cup.
20 inches by 16½ inches.

*Sale.*—Wedewer of Wiesbaden, Cologne, May 1, 1899, No. 420.

260*b*. **A Young Couple.**—By candlelight.
16 inches by 11½ inches, or the reverse.

*Sale.*—Woronzow, Florence, April 23, 1900, No. 492.

260*c*. **A Young Couple by Candlelight.**
Panel, 12 inches by 16 inches.

*Sale.*—Traiser and others, Frankfort-on-Main, May 26, 1902, No. 171.

261. **LOVERS.**—They sit at a table, by candlelight. Near them is a bed.
10 inches by 9 inches.

*Sale.*—Brussels, January 21, 1903, No. 119.

262. **A COMELY YOUNG WOMAN.**—She is suddenly surprised by a man wearing a cap. She pushes aside the curtains round her bed and tries to escape. The man lays his finger on his lips and urges her to be silent. The scene is illumined by the flickering light of a candle on a stand beside the bed.
Canvas, 14 inches by 12 inches.

*Sale.*—J. L. Menke of Antwerp, Brussels, June 1, 1904, No. 72 (270 francs).

262*a*. **Interior with a Young Cavalier and a Lady.**—He tries to draw the lady towards him by her dress. She resists and thrusts a lighted candle at him.

Panel, 20 inches by 16 inches.

*Sale.*—F. Hermesdorff and others, Munich, December 14, 1905, No. 161.

263. **A LADY SEALING A LETTER.**—She wears a red dress trimmed with fur and holds a stick of sealing-wax in the flame of a candle. To the left is a boy. In the right background is a woman with a candle.

Panel, rounded at top, 11 inches by 8 inches.

In Rosenberg Castle, Copenhagen, 1793.
In the Copenhagen Museum, 1904 catalogue, No. 315.

264. **AN OLD WOMAN AND A YOUNG GIRL.**—They are behind a table, on which are a lighted candle, a loaf of bread, a mug and a jug. The girl, seen in profile, holds a lantern and hands the woman a letter. At the back a man stirs the fire. To the right, near a window, is an easy-chair.

Panel, 18 inches by 14 inches.

In the collection of Count Schönborn-Buchheim, Vienna; Von Frimmel's 1896 catalogue, No. 10; it has been in the collection since 1746 at least.

265. **A Lady with a Letter.**—She holds a letter in her right hand and reads it thoughtfully. She stands in a room at a table, on which are a book and a candlestick. She holds a lighted candle in her left hand. At the side a comely girl stands looking on attentively. A fine effect of light; delicately rendered.

Panel, 6 inches by 5 inches.

*Sale.*—(Fiseau?) Amsterdam, August 30, 1797, No. 206 (23 florins, Rooyers).

266. **A Lady receiving a Letter.**—She sits in a room at a table, on which is a candle giving a feeble light. A weeping woman, who stands behind her, hands her a letter.

Panel, 14½ inches by 12 inches.

Exhibited at Cologne, 1840, No. 203.
*Sales.*—J. G. Riedinger, Cologne, May 1841, No. 61.
Brade and others, Cologne, December 17, 1897, No. 259.

267. **The Message.**—Near the open window of a room is a table with the remains of a meal; on it stands a lighted candle. A very comely woman is clearing the table. A maid-servant holding a lighted lantern hands her an open paper. A man, probably the husband, sits by the fireside, watching the woman; he lights his pipe with a glowing ember on the end of a hook. The lady wears a brown dress, a green apron, and a white kerchief at her throat. The maid wears a brown jacket, a coloured kerchief, and a green skirt. A cage hangs from the ceiling. The room is furnished with a canopied bed hung with green curtains, a mangle, a

foot-warmer, and a drapery hung high at the side. The candlelight falls mainly on the lady's figure. Extremely effective.

Panel, 18 inches by 14 inches.

*Sale.*—Cardinal Fesch, Rome, March 17, 1845, No. 215.

268. **A Young Girl holding a Letter.**—An old woman has handed it to her. An old man points at it reproachfully. Artificial light.

Signed in full on the left at foot; panel, 10 inches by 8 inches.

In the collection of Count Schönborn, Pommersfelden, 1857 catalogue, No. 92.

*Sales.*—Count Schönborn-Pommersfelden, Paris, May 17, 1867, No. 112 (850 francs, Haro).
H. Haro, Paris, February 8, 1912, No. 208.

269. **A GIRL WITH A LETTER.**—She reads a letter at a table by candlelight. She holds her right hand at her chin. An old woman, standing behind her, looks over her shoulder and stretches out her hands in horror.

Signed on the left at foot; 10 inches by 7½ inches.

*Sale.*—Merlo and others, Cologne, December 9, 1891, No. 162 (280 mark).

270. **A GIRL TRYING TO BLOW OUT A CANDLE.** Sm. 78.—Another girl holds the candle and shades it with her left hand. Life size; half-length. According to Van Gool, a young girl is represented with her lover.

Signed in full on the right at foot; canvas, 32 inches by 25 inches.

Lithographed by W. Flachenecker and F. Piloty.

In the collection of the Elector Palatine Johann Wilhelm (who died in 1716), Düsseldorf; *see* Van Gool, ii. 536.

In the Düsseldorf Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 434; in the store-room since 1910.

271. **TWO WOMEN IN THE LIGHT OF A CANDLE.** Sm. 91.—Half-length; seen in full face, behind a window-sill. One woman lays her left hand on the shoulder of the other woman, and holds in her right hand a candle which she has taken from the candlestick on the stone sill. Behind the group to the right, in an arched recess, is a statue of Venus in profile. In the left background is a piece of sky with the moon partly hidden by clouds. Sm., as well as the Van der Linden catalogue, describes the figure with the candle as that of a youth.

Panel, rounded at top, 8 inches by 5½ inches.

Engraved in the *Musée Français.*

*Sale.*—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 365 (870 florins, Fouquet).

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1903 catalogue, No. 2566; valued by the experts in 1816 (at 5000 francs), according to Sm.

272. **A Peasant balancing a Sword on his Nose.**—He holds a lighted candle in his right hand. A party of men, women, and children look on. The scene is laid in an interior.

Canvas, 20½ inches by 28½ inches.

*Sales.*—Brade and others, Cologne, December 17, 1897, No. 258.
Von Huene and others, Cologne, April 25, 1898, No. 110.

272*a*. **An Old Woman.**—She leans on a half-door, with a candle in her hand. In front of her are five young people. Farther away a little child leans on a balustrade, holding a candle. Effectively lighted; finely rendered.

Copper, 14½ inches by 12 inches.

*Sale.*—J. de Kommer, Amsterdam, April 15, 1767, No. 1 (51 florins, Van der Velde).

272*b*. **Two Men by Candlelight.**—A good picture.
Panel, 10 inches by 7½ inches.

*Sale.*—Antwerp, May 25, 1768 (Terw. 657), No. 24 (31 florins).

272*c*. **A Old Man and Woman.**—By candlelight. Very effective.

*Sale.*—Walpole, Strawberry Hill, near London, April 25, 1842, No. 85 (£2 : 5s., Russell).

272*d*. **An Interior.**—With an effect of light.

*Sale.*—(Supplementary) Antwerp, September 7, 1846, No. 30.

272*e*. **An Old Woman and a Boy.**—Candlelight.

*Sale.*—Duke of Buckingham, Stowe, August 15, 1848, No. 64 (£11 : 0 : 6).

273. **A Young Woman and a Child.**—She wears a red velvet gown and a hood tied under the chin with blue ribbons. She sits at a table on which are placed various sculptured figures. Near her is a child who is smiling, as she herself is. In the centre of the table stands a lamp, the light from which illumines the woman's face. Effectively lighted.

Copper, rounded at top, 10 inches by 7½ inches.

*Sale.*—Comte R. de Cornélissen, Brussels, May 11, 1857, No. 75.

273*a*. **Jewish Women round a Table.**—By lamplight. Three-quarter length. [Pendant to 232.]

Panel, 13 inches by 18 inches.

In the possession of the Strahow Foundation, Prague, 1864 (Parthey, ii. 501).

273*b*. **A Street Scene by Torchlight.**
Canvas, 16 inches by 12½ inches.

*Sale.*—Balthasar Schmidt, Berlin, June 20, 1891, No. 89.

273*c*. **Three Figures by Candlelight.**
Panel, 12½ inches by 9 inches.

*Sale.*—Wilson and others, London, May 24, 1901, No. 132.

273*d*. **Interior with Two Figures.**—By candlelight.
Panel, 20 inches by 15½ inches.

*Sale.*—London, July 26, 1902, No. 85.

273*e*. **A Woman and a Boy.**—By candlelight.
36 inches by 30 inches.

*Sale.*—Duke of Marlborough and others, London, May 14, 1904, No. 78.

274. **A Woman and a Little Boy.**—By artificial light.
Signed on the right; copper, 14 inches by 10 inches.

*Sale.*—A. Coster, Brussels, April 4, 1907, No. 210.

275. **Night-Pieces.**

It is uncertain whether two or more of the following were identical :—

*Sale.*—Amsterdam, April 15, 1739 (Hoet, i. 581), No. 104 (8 florins 5)—in the manner of Elsheimer.

In the collection of Arnoud Leers, Rotterdam, 1752 (Hoet, ii. 526).

*Sales.*—Willem van Wouw, The Hague, May 29, 1764 (Terw. 360), No. 53—but No. 175 of the original catalogue—(60 florins); 12 inches by 10 inches; very natural.

J. A. van Susteren, Antwerp, June 26, 1764 (Terw. 370), No. 2—but No. 5 of the original catalogue—(65 florins); rounded at top, 16 inches by 11½ inches.

J. A. Sichterman, Groningen, August 20, 1764, No. 212 and No. 282—two examples.

Jacoba Keiser, widow of N. H. Domis, Alkmaar, June 2, 1766 (Terw. 538), No. 22 (25 florins, with pendant 124*a*); canvas, 31½ inches by 38½ inches.

The Hague, April 29, 1769, No. B. 14 (12 florins); unusually fine.

C. A. de Calonne, London, March 23, 1795, No. 12 (£3 : 3s.); an unusual scene—*see* Buchanan, i. 225.

Sir S. Clarke, Bart., and G. Hibbert, London, May 14, 1802, No. 119 (£99 : 15s.); Sm. 49, "A Candlelight Subject."

In the collection of Prince Lucien Bonaparte, 1815, No. 104; *see* Buchanan, ii. 291.

*Sales.*—The Hague, June 6, 1820, No. 73; 11½ inches by 8½ inches.

The Hague, June 6, 1820, No. 72.

The Hague, June 8, 1820, No. 273.

In the collection of Smallenberg van Stellendam; exhibited at The Hague, 1881, No. 270; canvas, 15½ inches by 12 inches.

*Sales.*—Joseph Grego, London, June 11, 1908, No. 97.

Earl of Derby, London, May 27, 1909, No. 62; on copper.

275*a*. **Interior with Three Figures at a Table.**—By candlelight.
Panel, 13½ inches by 10 inches.

*Sale.*—J. Keyden and others, London, May 12, 1910, No. 36.

275*b*. **Four Figures by a Table.**—By candlelight.
Canvas, 17½ inches by 16 inches.

*Sale.*—Arthur Kay, London, May 11, 1911, No. 223 (£7 : 17 : 6).

275*c*. **Interior with Two Figures.**—By candlelight.
11½ inches by 8½ inches.

*Sale.*—C. Light, London, June 14, 1911, No. 127.

276. **THE BOY EATING PORRIDGE.** Sm. 17 and 30.—A boy, seen at half-length and almost in full face, behind a table. He holds

in his right hand a lighted candle. With a wooden spoon in his left hand he takes porridge out of a brass pan in front of him. Behind him to the left stands a little girl, pointing with her right hand at the little greedy boy as if she would betray him. A much praised masterpiece of Schalcken. Described in the Schönborn catalogue, and under Sm. 17, as "Two Boys eating Hasty Pudding." The Brussels catalogue entitles it, "The Game of Melting Wax," and describes it thus: "Two children amuse themselves by melting a stick of white wax in the flame of a candle."

Canvas, 29½ inches by 24½ inches.

Engraved by G. Schultze in the Le Brun Gallery.

*Sales.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 509, and Terw. 20), No. 45—but No. 46 of the original catalogue—(230 florins).

Van der Land, Amsterdam, May 22, 1776, No. 81 (1400 florins, Fouquet).

Servad, Amsterdam, June 25, 1778, No. 91 (900 florins, Fouquet).

Comte de Vaudreuil, Paris, November 24, 1784, No. 74 (1360 francs, Le Brun).

In the collection of M. Thys, from whom the Museum bought it in 1831.

In the Brussels Museum, 1908 catalogue, No. 416.

277. **A GIRL WITH A LIGHTED CANDLE AND A BOY.**—Half-length. The girl tries to shade the flame which the boy tries to blow out.

Canvas, 18 inches by 14½ inches.

In the collection of H. Jouffroy, who gave it to the Museum in 1836.

In the Lille Museum, 1893 catalogue, No. 714.

278. **Four Merry Children.**—A girl with a rommelpot sings. Beside her are three merry boys; the nearest holds a candle which illumines the scene.

Panel, 36½ inches by 28½ inches.

*Sale.*—Amsterdam, July 19, 1826, No. 41 (96 florins, De Vries).

278*a*. **Two Children by Candlelight.**

Panel, 6 inches by 4½ inches.

*Sale.*—Amsterdam, February 12, 1850, No. 106.

278*b*. **Children blowing Bubbles.**—By candlelight.

*Sale.*—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1723.

279. **The Young Artists.**—In the strong light of an oil lamp standing in front of them, two boys sit at a table covered with casts. The elder boy, seated in front, turns his laughing face to the spectator, and points with his right hand to his clay model of childish figures which he has just finished and holds in his left hand.

Panel, rounded at top—but copper, according to the 1832 and 1836 sale-catalogues—11½ inches by 8½ inches.

The picture is perhaps identical with a picture by Netscher (147).

*Sales.*—(Probably) (supplementary) Amsterdam, June 22, 1817, No. 217.
Amsterdam, May 14, 1832, No. 84 (99 florins, Brondgeest).
Jelgerhuis and Saportas, Amsterdam, December 12, 1836, No. 44.
Anrep-Elmpt, Cologne, June 5, 1893, No. 99.

279*a*. **A Boy holding a Torch.**—Beside him is a little girl. A powerful effect of light.

Panel, 13 inches by 11 inches.

*Sales.*—Breda, August 23, 1817, No. 41.
Whitehead and others, London, May 7, 1898, No. 98.

279*b*. **A Boy and a Girl by Candlelight.**
20 inches by 16 inches.

*Sale.*—London, July 29, 1899, No. 25.

279*c*. **Children fighting.**—By candlelight.
13½ inches by 12 inches.

*Sale.*—London, July 20, 1906, No. 41.

279*d*. **A Boy and a Girl.**—By candlelight.
29 inches by 24½ inches.

*Sale.*—R. Martin, London, April 8, 1911, No. 146.

280. **SUPPOSED PORTRAIT OF THE PAINTER WITH A BLACK CAP.**—Half-length, inclined to the left. The head is turned three-quarters right. He wears a light purple cloak on the right shoulder and a black coat over a white shirt open at the throat. The background is dark on the left and blue on the right. [Possibly identical with 284*b*.]

Canvas, 23½ inches by 18 inches.

In the Fitzwilliam collection, bequeathed to the University in 1815.
In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 368.

281. **PORTRAIT OF THE PAINTER.**—Three-quarter length, inclined to the left; the head and the eyes are turned towards the spectator. The painter has his right hand on his breast; he holds a mezzotint in his left hand. To the left, beside the head, is a candle, which throws a strong light on the face. On the extreme left, at the edge of the picture, is a curtain.

In the Uffizi, Florence, 1910 catalogue, No. 435; it was there as early as 1718 (Houbraken).

282. **PORTRAIT OF THE PAINTER.**—By candlelight. Life size, with a gold chain at his breast. He points with his right hand to the palette in his left.

42 inches by 34½ inches.

In the collection of Sir F. Cook, Bart., Richmond, No. 135.

283. **PORTRAIT OF THE PAINTER.**—He sits in profile to the left at his easel, upon which is a picture. His left arm rests on the back of his chair. His palette and brushes are in his left hand. His right hand, holding a brush, rests on his cloak. He wears a hat.

Signed in full on the easel; panel, 5½ inches by 4 inches.

In the collection of Prince Eugene, Vienna.
In the Louvre, Paris, 1802-1815.
In the Pinacoteca, Turin, 1899 catalogue, No. 376.

284. **Portrait of the Painter.**—He is at his easel.

*See* Moes, *Iconographia Batava*, No. 6854, 2.
*Sale.*—Graham, London, March 6, 1712, No. 13 (£15, Smitts); *see* MSS. of the Marquess of Ailesbury in Appendix, part 7, to the 15th Report of the Historical MSS. Commission, London, 1898, p. 205.

284*a*. **Portrait of the Painter.**

*See* Moes, *Iconographia Batava*, No. 6854, 7.
In the collection of A. Schouman, who presented it to the "Pictura" Society, The Hague, in 1792; see *Obreens Archief*, iv. 213.

284*b*. **Portrait of the Painter.**—[Pendant to 284*c*. Possibly identical with 280.]

A study for Houbraken's engraving.
*Sale.*—The Hague, July 19, 1822, No. 5 (8 florins, with pendant).

284*c*. **Françoise Van Diemen,** wife of G. Schalcken.—[Pendant to 284*b*.]

*Sale.*—The Hague, July 19, 1822, No. 5 (8 florins, with pendant).

284*d*. **Portrait of the Painter.**

*See* Moes, *Iconographia Batava*, No. 6854, 8.
*Sale.*—W. Beckford, Fonthill Abbey, Bath, 1823 (£123 : 10s., Willis); see *Art Sales*, ii. 327.

284*e*. **Portrait of the Painter.**

*Sale.*—Rotterdam, June 9, 1828, No. 316.

285. **Portrait of the Painter.** Sm. 1.—Aged about thirty-five. He stands in a three-quarter view, leaning on a pedestal. He holds his cloak to his breast with one hand, and in the other holds a lighted candle. He wears a full flowing wig. In front are a bust and a fragment of the figure of a satyr. At the back is architecture.

Signed in full, and dated 1694; canvas, 47 inches by 39 inches.

*See* Moes, *Iconographia Batava*, No. 6854, 4.
Engraved in mezzotint by J. Smith; and engraved by Freeman.
*Sale.*—The widow S. A. Westerhof—Van der Schagen, Amsterdam, May 16, 1781, No. 44 (102 florins, Fouquet).

In the collection of the Duke of Portland, Welbeck Abbey, when engraved by J. Smith. It is not now there. Possibly it has been confused with the "Portrait of a Painter," described as a doubtful work of G. Schalcken in the Welbeck catalogue of 1894, No. 234.

286. **Portrait of the Painter.**—In a handsome costume. He holds his cloak together at the breast; it covers half his left shoulder.

Canvas, oval, 31 inches by 26½ inches.

*See* Moes, *Iconographia Batava*, No. 6854, 9.
*Sale.*—P. C. G. Poelman and others, Amsterdam, July 14, 1846, No. 63 (50 florins, Brondgeest).

286*a*. **Portrait of the Painter.**—He lights his pipe at a candle.

*See* Moes, *Iconographia Batava*, No. 6854, 6.
Engraved by J. Stolker.

286*b*. **Portrait of the Painter.**—He is drawing.

*See* Moes, *Iconographia Batava*, No. 6854, 3.
Engraved by J. Stolker.

286*c*. **Portrait of the Painter.**

Engraved by J. Verkolje and by J. Gole ; see *Oud Holland*, 1892, p. 7.

287. **Cornelis van Aerssen** (1646-1728), General of Holland and West Friesland.
Dated 1691.

*See* Moes, *Iconographia Batava*, No. 68, 1.
In the collection of Baron van Aerssen Beyeren van Voshol, Zwolle.

288. **Maria Pauw** (1653-1733), wife of C. van Aerssen.
Dated 1691.

*See* Moes, *Iconographia Batava*, No. 5800, 2.
In the collection of Baron van Aerssen Beyeren van Voshol, Zwolle.

289. **ANNA MARIA LOUISE DE' MEDICI** (1667-1743), second wife of the Elector Palatine Johann Wilhelm.
Signed in full, and dated 1703 ; canvas, 52 inches by 39 inches.

In the Klementine collection, No. 108.
In the Schleissheim Gallery, till 1904.
At Schloss Lustheim, near Schleissheim.

**Magdalena Backer,** born **De la Court.** [*See* 297.]

290. **Maria Anna de Barry** (born in 1678), wife of J. van Ceulen de Zaldivar.

*See* Moes, *Iconographia Batava*, No. 370.
Offered for sale in 1889 to the Boymans Museum, Rotterdam.

**Arnoldina van Beaumont,** wife of Govert van Slingelandt. [*See* 327.]

**Elisabeth van Bleyswijck,** wife of B. van Slingelandt. [*See* 325.]

**Charlotta Elisabeth van Blijenburgh,** wife of Johan van der Burch. [*See* 294.]

291. **JAMES BRYDGES,** first Duke of Chandos (1673-1744).—Richly dressed. [Pendant to 292.]
Signed ; copper, 16½ inches by 13 inches.

*Sale*.—Arthur Kay, London, May 11, 1901, No. 109.

292. **MARY LAKE,** wife from 1697 of James Brydges, first Duke of Chandos.—Richly dressed. [Pendant to 291.]

Signed; copper, 16½ inches by 13 inches.

*Sale.*—Arthur Kay, London, May 11, 1901, No. 109.

293. **Johan van der Burch** (1660-1730), Sheriff of Dordrecht.—He sits in a park. The attribution is uncertain.

Canvas, 16½ inches by 13½ inches.

In the collection of Baron Collot d'Escury; exhibited on loan since 1904 at the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2147*a*.

294. **Charlotta Elisabeth van Blijenburgh** (1663–after 1730), wife of Johan van der Burch.—She sits on the ground in a park.

Signed at foot to the left on a stone; panel, 16½ inches by 13½ inches.

In the collection of Baron Collot d'Escury; exhibited on loan since 1904 at the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2147*b*.

295. **Susanne Caron,** wife of François de Civille, Sieur de la Ferté.

*See* Moes, *Iconographia Batava*, No. 1487, 1.

In the collection of Coenraad Baron Droste, The Hague; mentioned in his poem on his collection, 1716 edition, p. 62.

**Maria Anna van Ceulen de Zaldivar,** born **De Barry.** [*See* 290.]

**Chandos. James Brydges, Duke of.** [*See* 291.]

296. **JOSINA CLARA VAN CITTERS** (1671-1753), sister of Aernout van Citters.—Half-length, turned a little to the left. She wears a loose white chemise, leaving the bosom and shoulders partly exposed, with a blue drapery over it. Behind the head is a dark brownish-red drapery. Brown background.

Signed in full in the left background; canvas, oval, 12 inches by 10 inches.

In the collection of Jacob de Witte van Citters; bequeathed to the Rijksmuseum, 1875.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2145.

**Josina van Citters,** born **Parduyn.** [*See* 317.]

**Susanne de Civille,** born **Caron.** [*See* 295.]

296*a*. **Laurent Coster,** of Haarlem.

Panel, 9½ inches by 6 inches.

*Sale.*—Ghent, April 26, 1841, No. 294.

297. **MAGDALENA DE LA COURT** (1662-1712), later wife of Willem Backer.—Three-quarter length, turned to the left. Represented as Diana, near a large tree. She holds a bow in her left hand and an arrow in her right. Her light brown curls are uncovered. She wears a yellow silk dress, cut low at the neck and with short sleeves; it is adorned on the bosom in the centre with gold and silver embroidery and with pearls. Below the dress is a white silk skirt. A white veil hangs down at the back of her head and is fastened to a light blue veil on her

shoulder which is fixed at the bosom. She wears a pearl necklace. [Pendant to 299.]

Signed on the tree at foot to the left; panel, 16 inches by 12½ inches.

Exhibited at Rotterdam, 1907, No. 56.

*Sale.*—De la Court and others, Amsterdam, September 21, 1904, No. 120 (1150 florins, with pendant, Van der Schilde).

In the collection of C. W. F. P. Baron Sweerts de Landas Wyborgh, Rotterdam.

298. **PIETER DE LA COURT** (1618-1685), son of Pieter de la Court and Jeanne de Planques, manufacturer and economist.—Three-quarter length; standing, turned to the left, with his arms resting on a balustrade. He wears a brown silk robe open at the throat and a knotted tie. In the left background, near a curtain drawn up high, is a view of a park.

Signed, and dated 1679; panel, 17 inches by 13½ inches.

*See* Moes, *Iconographia Batava*, No. 1768, 3.

Lithographed by J. P. Berghaus.

*Sale.*—De la Court and others, Amsterdam, September 21, 1904, No. 119 (300 florins).

In the Lakenhal Museum, Leyden, 1908 catalogue, No. 289.

299. **PIETER DE LA COURT** (1664-1739), son of Pieter de la Court and Catharina van der Voort, as a boy.—Three-quarter length, turned to the right, with his head inclined to the left. On his right hand is perched a bird. He holds in his left hand the end of a thread attached to the bird's leg. He wears a purplish-red costume with a blue wrap. Behind him is a rock; to the right is a view of a hilly landscape. [Pendant to 297.]

Signed on a stone to the right at foot; panel, 17 inches by 13½ inches.

Exhibited at Rotterdam, 1907, No. 55.

*Sale.*—De la Court and others, Amsterdam, September 21, 1904, No. 121 (1150 florins, with pendant, Van der Schilde).

In the collection of C. W. F. P. Baron Sweerts de Landas Wyborgh, Rotterdam.

**Catharina Maria van Dalen,** wife of E. van der Dussen. [*See* 302.]

**Isabella Deutz,** wife of Diederick Hoeufft. [*See* 309.]

**Françoise van Diemen,** wife of G. Schalcken. [*See* 284*c*.]

**Maria Dou,** born **Jans.** [*See* 312.]

300. **Baron Coenraad Droste** (1642-1734), captain and poet.

*See* Moes, *Iconographia Batava*, No. 2160.

In the collection of Coenraad Baron Droste, The Hague; mentioned in his poem on his collection, 1716 edition, page 62.

301. **Ewout van der Dussen** (1669-1729), Burgomaster of Delft.—Three-quarter length. A very good picture. [Pendant to 302.]

Dated 1704; canvas, 49½ inches by 38 inches.

*See* Moes, *Iconographia Batava*, No. 2193.
*Sale.*—C. Kruseman and others, Amsterdam, February 16, 1858, No. 161.
In the collection of J. A. C. Bosch Reitz, Amsterdam.

302. **Catharina Maria van Dalen,** called **Vallensis** (1676-1745), wife of E. van der Dussen.—Three-quarter length. A very good picture. [Pendant to 301.]

Dated 1704; canvas, 49½ inches by 38 inches.

*See* Moes, *Iconographia Batava*, No. 1885.
*Sale.*—C. Kruseman and others, Amsterdam, February 16, 1858, No. 161.
In the collection of J. A. C. Bosch Reitz, Amsterdam.

303. **Roelof Eelboo** (who died in 1705), Burgomaster of Dordrecht.

*See* Moes, *Iconographia Batava*, No. 2277.
In the collection of the Dowager Madame Repelaer van Spijkenisse, Dordtwijk, near Dordrecht.

**Margaretha Eelboo,** born **De Sont.** [*See* 329.]

**Sophia Everwijn,** wife of Jacob Hoeufft. [*See* 311.]

304. **Maria Franken,** wife of a Mynheer van Lith.—A young lady in a low-cut dress. Ascribed to W. van Mieris but more probably by G. Schalcken.

Oval copper, 3½ inches high.

*Sale.*—(The seventh) Van Heeswijk, 's Hertogenbosch, September 23, 1902, No. 103.

**Frederick Henry,** Prince of Orange. [*See* 333*a*.]

305. **MADEMOISELLE VAN GOOL,** lady companion to Josina Clara van Citters (*see* 296).—Half-length of a young woman, seen in full face. Over the loose chemise which leaves much of the bosom exposed, is a dark-red drapery with a purple under-side. Behind her is a greyish-blue drapery.

Signed in full in the right background; canvas, oval, 12 inches by 10 inches.

In the collection of Jacob de Witte van Citters; bequeathed in 1875 to the Rijksmuseum.
In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2146.

306. **Willem van Heemskerk** (1613–after 1686), poet, of Leyden.—Half-length, almost in full face. He wears a wig, with the curls falling on his shoulders, and a black cap. He is in black, with a white neck-cloth.

Signed with the monogram in the right background and dated 1676; oval panel, 4 inches by 2½ inches.

*See* Moes, *Iconographia Batava*, No. 3326, i.
Engraved by A. Blooteling.
Exhibited at Brussels, 1873; then in the collection of J. W. Wilson, Brussels.

*Sales.*—D. Vis Blokhuyzen, Paris, April 1, 1870, No. 66 (270 francs).
J. W. Wilson of Brussels, Paris, March 14, 1881 (1000 francs).

307. **N. A. VAN DER HEIN.**

Exhibited at Dordrecht, 1897, No. 2128.
In the Onderwater collection, Haarlem.

308. **DIEDERICK HOEUFFT** (1648-1719).—Three-quarter length, standing, turned three-quarters right. He points with his right hand to the right, where in the background are seen a cavalry skirmish and a boy on horseback. He has long brown curls and wears a black cuirass over a yellow-trimmed doublet. He has lace on his cravat and his sleeves. Behind him is a cliff. [Pendant to 309.]

Signed in full; copper, 17 inches by 13½ inches.

In the collection of Mlle. M. J. Singendonck, The Hague, who bequeathed it to the Royal Gallery in 1907.
In the Royal Gallery, The Hague, 1910 catalogue, No. 708.

309. **ISABELLA DEUTZ** (1652-1694), wife of Diederick Hoeufft.—Three-quarter length, standing, turned three-quarters left. She rests her right hand on her right shoulder; she leans her left arm on a red cloth. She has light brown curls, and wears a brownish dress with blue sleeves embroidered with gold and silver. At her shoulders is a yellowish-green wrap. [Pendant to 308.]

Signed in full; copper, 17 inches by 13½ inches.

In the collection of Mlle. M. J. Singendonck, The Hague, who bequeathed it to the Royal Gallery in 1907.
In the Royal Gallery, The Hague, 1910 catalogue, No. 709.

310. **JACOB HOEUFFT** (1660-1717), Burgomaster of Dordrecht.—Half-length, turned three-quarters right. With his right hand he points to the right. He wears a brown coat with a purplish-brown cloak. In the right background is an evening landscape. [Pendant to 311.]

Canvas, oval, 17 inches by 13½ inches.

*See* Moes, *Iconographia Batava*, No. 3566.
Exhibited at Amsterdam, 1858, No. 2317; and at Dordrecht, 1897, No. 2126.
In the collection of the Dowager Madame Hoeufft van Velsen, The Hague.

311. **SOPHIA EVERWIJN** (1668-1747), wife of Jacob Hoeufft.—Half-length, turned three-quarters left. She wears a green dress embroidered with gold, and a red drapery over it. A tress of hair falls on her bosom. In the left background is an evening landscape. [Pendant to 310.]

Canvas, oval, 17 inches by 13½ inches.

*See* Moes, *Iconographia Batava*, No. 2440.
Exhibited at Amsterdam, 1858, No. 2317; and at Dordrecht, 1897, No. 2127.
In the collection of the Dowager Madame Hoeufft van Velsen, The Hague.

312. **Maria Jans,** mother of J. Dou.

*Sale.*—Parks, Brussels, May 4, 1835, No. 29.

**Mary Lake,** wife of James Brydges. [*See* 292.]

313. **Begga van Landen** (who died in 689), daughter of Pepin of Brabant.—She wears a thin veil. All very finely rendered.

Panel, 6½ inches by 5 inches.

*Sale.*—Cornelis Ploos van Amstel, Amsterdam, March 3, 1800, No. 19 (71 florins, Yver).

**Maria van Lith,** born **Franken.** [*See* 304.]

314. **Maria Anna** (1667-1740), wife of Charles II., King of Spain, and daughter of the Electoral Count Philipp Wilhelm von Neuburg.—According to the sale-catalogue of 1803, this was painted in 1690 when the Princess visited Dordrecht.

Canvas, 20 inches by 16 inches.

*Sales.*—Aart Schouman, The Hague, October 17, 1792, No. 78 (10 florins, Klijné).
L. H. de Haze Bomme, Middelburg, December 15, 1803, No. 16.

**Maurice,** Prince of Orange. [*See* 333*a*.]

**Medici,** Anna Maria Louise de'. [*See* 289.]

315. **Jan Miel** (1591-1664), painter.

Copper.

*Sale.*—J. S. W. S. Erle Drax, London, February 19, 1910, No. 239.

316. **MOLIÈRE** (1622-1673). Sm. 72.—A young beardless man, holding a roll in his left hand and standing against a dark background. His right hand is on his hip. He leans his left arm on a pedestal, upon which lies a laurel wreath. He looks a little to the right. He has long brown hair, and wears a blue coat, lined with yellow and embroidered with gold, and a white shirt. "A small portrait, finished with the neatness and freedom peculiar to the master" (Sm.).

Signed; copper.

*Sales.*—George Watson Taylor, London, 1832 (£17 : 17s., Drax Grosvenor).
J. S. W. S. Erle Drax, London, February 19, 1910, No. 239.

In the Hensé collection, London.

In the collection of Armin Stern, Vienna.

317. **JOSINA PARDUYN** (1642-1718), wife of Aernout van Citters.—Half-length of an elderly lady, turned slightly left. She wears a dark greyish-black jacket and a loose greyish-white hood fastened under her chin. Dark-brown background.

Signed in full on the left, and dated 1705; canvas on panel, 18 inches by 14 inches.

*See* Moes, *Iconographia Batava*, No. 5737, 1.

In the collection of Jacob de Witte van Citters, who bequeathed it in 1875 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2147.

**Palatine, Elector.** [*See* 330*a*.]

**Maria Pauw,** wife of C. van Aertsen. [*See* 288.]

**Rachel Pool,** born **Ruysch.** [*See* 320.]

318. **Catharina de Reuver.**
Oval.

*See* Moes, *Iconographia Batava*, No. 6576.
In the collection of her cousin, Valerius de Reuver, to whom it was given in 1711 ; *see* the inventory, No. 41, in the Amsterdam University Library.

319. **Sir Thomas Rokeby** (1631 ?-1699), Justice of the King's Bench.

Exhibited at Leeds, 1868, No. 3061.
Then in the collection of the Rev. S. Buxton Smyth.

320. **Rachel Ruysch** (1664 or 1665-1750), wife of Jurriaan Pool, and famous as a flower-painter.

Exhibited at Leeds, 1868, No. 809.
Then in the collection of Baron de Ferrières.

321. **CORNELIS SCHALCKEN** (1610-1676), father of the painter, and a preacher.—Half-length, turned to the right. With his gloved right hand he grasps his cloak. He wears the black costume of an ecclesiastic, and a black cap. In the right background is a view of a landscape with a country house.
Inscribed "obiit aetatis anno 66 et post obitum depictus a G. Schlckio 1676" ; canvas, 16 inches by 14 inches.

*Sale.*—J. H. C. Cremer, Brussels, November 26, 1868 (Terbruggen).
In the De Bom collection, Antwerp, till 1878.
*Sales.*—Huybrechts, Antwerp, May 12, 1902, No. 126 (510 francs, F. Muller).
The Dowager Madame Insinger van Loon and others, Amsterdam, April 28, 1903, No. 899.
De la Court and others, Amsterdam, September 21, 1904, No. 122 (210 florins).
Amsterdam, April 26, 1910, No. 136.

322. **Maria Schalcken,** sister of Godfried Schalcken.—She sits on the left, turned to the right, with her head towards the spectator. She points with her right hand to a landscape on an easel to the right, in front of her. She rests her right arm on the back of her chair. She wears a fine lace cap and has pearls in her ears.

In the collection of Adolph Ritter von Grosser, Vienna.

323. **Johannes van Schuylenburch** (1675-1735), Burgomaster of Haarlem.

*See* Moes, *Iconographia Batava*, No. 7091.
In the collection of J. E. Huydecoper van Maarseveen en Nichtevegt, Maarsen.

324. **Barthout van Slingelandt** (1654-1711), Burgomaster of Dordrecht.

Dated 1682.

*See* Moes, *Iconographia Batava*, No. 7274, 1.

325. **Elizabeth van Bleyswijck** (1663-1728), wife of B. van Slingelandt.

Dated 1686.

*See* Moes, *Iconographia Batava*, No. 719.

326. **GOVERT VAN SLINGELANDT** (1623-1690), Pensionary of Dordrecht. Sm. Suppl. 9.—Three-quarter length, turned a little to the right. His right arm rests on a table; his gloved left hand is on his hip. He wears a black silk coat and a white collar. His long hair falls on his shoulders. At the back is a red curtain, beyond which are seen houses. Wrongly identified as Jan de Witt by Sm. and the Northbrook catalogue. [Pendant to 327.] An "admirable example of the master's skill in portraiture" (Sm.).

Signed on the right at foot; copper, 16½ inches by 13 inches.

*See* Moes, *Iconographia Batava*, No. 7283, 3.

Engraved by J. Houbraken.

In the collection of Baron J. G. Verstolk van Soelen, The Hague; bought as a whole in 1846 by Sir T. Baring, H. Mildmay, and Lord Overstone.

In the collection of Sir Thomas Baring, London, from 1846.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 95.

327. **Arnoldina van Beaumont** (1635-1701), wife of Govert van Slingelandt. Sm. Suppl. 10.—A comely lady with brown hair, seen in a three-quarter view. Her left hand points to the distance; her right hand rests on a low wall. She wears a black silk dress, with a white muslin kerchief and cuffs. Identified by Sm. as the wife of Jan de Witt. [Pendant to 326.] An "admirable example of the master's skill in portraiture" (Sm.).

Panel, 16½ inches by 13½ inches.

In the collection of Baron J. G. Verstolk van Soelen, The Hague; bought as a whole in 1846 by Sir T. Baring, H. Mildmay, and Lord Overstone.

In the collection of Sir Thomas Baring, London, who sold it in 1846 to Chaplin.

328. **WILLEM SLUYSKEN** (1673-1725).

*See* Moes *Iconographia Batava*, No. 7305.

Exhibited at Dordrecht, 1897, No. 2129.

In the Onderwater collection, Haarlem.

328*a*. **Madame Sneek.**—She rests as a nymph beneath foliage.

In the collection of Adriaan Sneek, son of the sitter, Dordrecht, in 1721; *see* Houbraken, iii. 176.

329. **Margaretha de Sont**, wife of Nicolaas Eelboo.

*See* Moes, *Iconographia Batava*, No. 7404, 2.

In the collection of the Dowager Madame Van Repelaer van Spijkenisse, Dordtwijk, near Dordrecht.

330. **Amalia Strick van Linschoten.**—Half-length, almost in full face. She has pearls at her throat, in her hair, and at her ears. She wears a low-cut blue gown with a light gauze wrap. Her hair is dressed after the style of Madame de Sévigné.

Signed in full in the right background; oval copper, 4 inches by 3 inches.

*Sale.*—Prince Paul Galitzin, Paris, March 10, 1875, No. 61.

330*a*. **Theresia Katharina Lubomirska** (1683-1712), second wife from 1701 of Karl (III.) Philipp, Elector Palatine.—She sits in an arm-chair, leaning her left arm on a richly embroidered cushion. She wears a gown of blue taffeta, with short slashed sleeves, and a red cloak trimmed with ermine. At the back are a landscape and a curtain. Three-quarter length, life size. Catalogued as a portrait of a Palatinate Princess. At the date of the portrait the Princess Theresia is the only probable sitter.

Signed in full, and dated 1703; canvas, 47½ inches by 35 inches.

In the Augsburg Gallery, 1869 catalogue, No. 159; not now there.

**William II.** of Orange. [*See* 333*a*.]

331. **WILLIAM III.** (1650-1702), Prince of Orange-Nassau, King of England. *See* Sm. 3.—Half-length; life size. Seen in the light of a candle which he holds.

Signed in full to the left at foot; canvas, 30½ inches by 26 inches.

A study in red chalk for the portrait is in the Hermitage Palace, St. Petersburg.

*See* Weyerman, iii. 14; and Moes, *Iconographia Batava*, No. 9096, 17.

Engraved by J. W. Kaiser.

*Sale.*—Page, Paris, 1786; *see* Ch. Blanc, ii. 109.

In the National Museum, The Hague; transferred in 1808 to Amsterdam.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2140.

332. **WILLIAM III.** King of England.—In armour. By candle-light. A burning town in the distance.

Canvas, oval, 36½ inches by 29 inches.

In the Darmstadt Museum, 1885 catalogue, No. 424.

333. **WILLIAM III.** King of England. *See* Sm. 3.—In armour. Three-quarter length, life size, seated on a chair to the left. In his right hand is his baton, resting on his right knee. His left hand, placed on his hip, rests on the folds of his blue cloak which is lined with ermine. Behind him to the right is a table with a red cloth, on which lie a crown and a sceptre. Above these is a large drapery with the arms of England. In the left distance is a bastion with cannon. Beyond is the sea with a war-ship firing a gun.

Signed in full on the left at foot, and dated 1699; canvas, 66 inches by 59 inches.

Probably in the Stadtholder's portrait gallery.

It was not in the Royal Gallery in 1817, but was there in 1833 (Sm.).

In the Royal Gallery, The Hague, 1910 catalogue, No. 158.

333*a*. **William III. and his Ancestors,** especially Prince Maurice (1567-1625), Frederick Henry (1584-1647), and William II. (1626-1650). —Copies by Schalcken after older portraits. The originals of the portraits with names were in the new hall of the States General.

Painted for the council-room of the Admiralty, Rotterdam, 1700-1701 ; *see* Kramm, iii. 1454.

333*b*. **William III.,** King of England. Sm. 3.—Aged about thirty. Life size, almost in full face. He wears armour, partly hidden by a cloak lined with ermine and a rich point-lace cravat. He has a full curling wig. His figure is brightly illumined by a large wax candle in a rich candelabrum, apparently held by the left arm, as the hands are not shown. "An excellent work of the master" (Sm.).

Canvas, 29 inches by 24½ inches.

In the possession of Jarman, London, 1833 (Sm.) ; it had been "recently discovered in an obscure place in the Borough."

334. **PORTRAIT OF AN OLD ARTIST.**—Half-length, inclined to the left. His head is turned to the front ; he looks over his shoulder. His hair and whiskers are white. His left hand rests on a skull, lying to the left on a table beside a small reproduction of the Venus de' Medici. His right hand draws a purple cloak over his left elbow. He wears a pink velvet doublet with slashed sleeves and a white collar, and a black velvet cap. In the left background is an easel with a palette ; to the right of it, a black-framed picture hangs on a grey wall.

Panel, 9½ inches by 7½ inches.

In the collection of J. F. Städel, Frankfort-on-Main (who died in 1816).

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 226.

335. **PORTRAIT OF A MAN.**—Three-quarter length ; turned to the front. A middle-aged man with long powdered hair, wearing a brown silk robe, a brocaded doublet and a pointed hat, stands beside a table covered with a Persian carpet. He leans his left hand on the table ; with the right hand he holds the ends of the robe round his waist. Behind him to the left is a red drapery. On the back wall is a door of inlaid wood in a rich architectural frame. On the table are a baton covered with grey velvet, a cloak, a deed, and an inkpot.

Signed in full ; panel, 16 inches by 12½ inches.

In the collection of Steinmann-Flammersheim, who gave it to the Museum, 1877.

In the Cologne Museum, 1902 catalogue, No. 714.

336. **PORTRAIT OF A MAN.**

Signed, and dated 1703.

In the collection of Balny d'Avricourt, Paris.

337. **PORTRAIT OF A MAN IN A LARGE FAIR WIG.** —He wears a red coat and a dark cloak.

In the Warsaw Museum, 1901 catalogue, No. 69.

338. **PORTRAIT OF A YOUNG ARTIST.**—He is writing at a window. He holds in his left hand a book on which his paper is placed. He is sketching in red chalk the head of a lady at whom he is looking. Outside the window hangs a bird-cage. The window-sill is adorned with a relief of children fighting, half covered by an orange-brown velvet cloth. To the right is an easel with a picture. Dark background.

The remains of a signature—". . . ken"; panel, 11 inches by 9 inches.

In the collection of the Duke of Portland, Welbeck Abbey, 1894 catalogue, No. 234; it was there in 1831.

339. **PORTRAIT OF A RICHLY DRESSED GENTLEMAN.**—With a fair wig. His right hand is on his breast. Three-quarter length. [Pendant to 360.]

Signed in full; copper, 17 inches by 12½ inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 584

339*a*. **Portrait of an Old Man.**—Life size. Strongly painted.
19 inches by 13 inches.

*Sale.*—Cornelis van Lill, Dordrecht, June 18, 1743 (Hoet, ii. 92), No. 14 (16 florins).

339*b*. **Portrait of a Young Man in a Robe.**—A good and finely rendered picture.

11½ inches by 9 inches.

*Sale.*—Govert and Nicolaas Antoni Flink, Rotterdam, November 4, 1754 (Terw. 103), No. 32—but No. 33 of the original catalogue—(59 florins, Fouquet).

339*c*. **Portrait of a Man.**—Half-length.
Oval copper, 4½ inches by 5½ inches.

In the collection of Gerard Block, from whom Willem Lormier bought it (for 75 florins); in Lormier's store-room catalogue of December 1754, No. 251.
In the possession of W. Lormier, The Hague, 1752 (Hoet, ii. 438).
*Sale.*—W. Lormier, The Hague, July 4, 1763 (Terw. 329), No. 239 (40 florins).

339*d*. **Portrait of a Man.**—Seen in full face. Well painted.
Canvas, oval, 3½ inches by 3 inches.

*Sale.*—J. van der Marck, Amsterdam, August 25, 1773, No. 295 (10 florins 10, Van Damme).

339*e*. **Portrait of a Man.**—Well painted.
17½ inches by 13½ inches.

*Sale.*—H. Houtkamp, Alkmaar, March 19, 1776, No. 45.

339*f*. **Portrait of a Gentleman in the Prime of Life.**—Very finely drawn and painted.

Panel, 4½ inches by 3½ inches.

*Sale.*—J. Clemens, Ghent, June 21, 1779, No. 257.

340. **Portrait of a Gentleman of Rank.**—Half-length. He wears his own hair. He has a black cloak and a minister's bands. Almost in full face.

Canvas, 12½ inches by 10 inches.

*Sale.*—Leyden, August 26, 1788, No. 128 (4 florins 15, C. van Dijk).

340*a*. **Portrait of a Gentleman.**—Half-length, with his hand on his breast. Finely painted.

Oval panel, 12 inches by 10 inches.

*Sale.*—J. D. Nijman, Amsterdam, August 16, 1797, No. 257 (10 florins 50).

340*b*. **Portrait of a Man.**—Very finely painted. [Pendant to 368*b*.]

Canvas, oval, 29 inches by 25 inches.

*Sale.*—L. Bouman and others, Leyden, August 24, 1802, No. 66 (7 florins 5, with pendant).

340*c*. **Portrait of a Gentleman.**—Half-length. Very good.

Canvas, oval, 12 inches by 9½ inches.

*Sale.*—L. Bouman and others, Leyden, August 24, 1802, No. 94 (8 florins).

340*d*. **Portrait of a Youth in a Rich Costume.**—He goes to the chase with a dog. Firm and broad in style.

Canvas, 16½ inches by 12½ inches.

*Sale.*—D. de Jongh, Rotterdam, March 26, 1810, No. 73.

340*e*. **Portrait of a Man.**—Very finely rendered.

Canvas, 19 inches by 15½ inches.

*Sale.*—C. Stroo, Alkmaar, July 29, 1811, No. 37.

340*f*. **Portrait of a Gentleman of Rank.**—He sits under a clump of trees. He holds a dead partridge.

Canvas, 16 inches by 13 inches.

*Sale.*—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 91 (8 florins, Van Emden).

341. **Portrait of a Burgomaster of Dordrecht.**—Richly dressed. He holds with one hand the skirts of his coat. He lays the other hand on a stone covered with a red carpet. At the back is a landscape, warm in tone. An unusually good picture.

Panel, 18 inches by 14 inches.

*Sale.*—F. H. O. Boymans, Utrecht, August 31, 1811, No. B. 93.

341*a*. **Portrait of a Bald-Headed Old Man.**—Half-length. Characteristic features. Natural and well modelled.

Panel, 13½ inches by 10 inches.

*Sale.*—J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 66 (16 florins).

342. **Portrait of a Gentleman of Rank.**—In a wreath of fine and natural flowers, by Rachel Ruysch. Very delicately finished. [Pendant to 369.]

Canvas, 18 inches by 14 inches.

*Sale.*—P. I. Hogguer, Amsterdam, August 18, 1817, No. 73 (161 florins, with pendant, Gruijter).

342*a*. **Portrait of a Young Man of Rank.**—Good and finely rendered.

Canvas, 13½ inches by 11 inches.

*Sale.*—Jurriaans, August 28, 1817, No. 59 (100 florins, De Vries).

342*b*. **Portrait of a Youth.**—Finely painted.

Panel, 13 inches by 10½ inches.

*Sale.*—Amsterdam, April 30, 1821, No. 139 (35 florins, De Vries).

342*c*. **Portrait of a Youth with a Red Cap.**—Very finely rendered.

Canvas, 14 inches by 10½ inches.

*Sale.*—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 159.

342*d*. **Portrait of a Sculptor.**—Masterly.

Canvas.

*Sales.*—Amsterdam, January 25, 1825, No. 42 (9 florins 10, Frantze).
Amsterdam, August 15, 1825, No. 138.

342*e*. **Portrait of a Richly Dressed Youth.**—Finely painted. [Pendant to 369*g*.]

Oval panel, 7½ inches by 6 inches.

*Sale.*—Amsterdam, November 26, 1827, No. 53 (25 florins, with pendant, Roos).

342*f*. **Portrait of a Man.**—Good.

Oval, 26½ inches by 23½ inches.

*Sale.*—A. La Coste, Dordrecht, July 10, 1832, No. 64 (2 florins, Lamme).

342*g*. **Portrait of a Gentleman of Rank.**

Panel, 14 inches by 11 inches.

*Sale.*—(Supplementary) J. Bernard, Amsterdam, November 24, 1834, No. 265 (8 florins 50, Haanen).

343. **Portrait of a Gentleman of Rank.**—In a light brown robe. He leans his right arm on a red velvet cushion.

Canvas, 23 inches by 18½ inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 585 (22 francs).

343*a*. **Portrait of a Man.**

Oval copper, 5½ inches by 4 inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 586 (80 francs, Van der Meer).

343*b*. **Portrait of a Cavalier.**—He leans one hand on a balustrade.

Copper, 16½ inches by 13 inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 588 (50 francs, Nicolié).

343*c*. **Portrait of a Man.**—[Pendant to 369*k*.]
Canvas, oval, 28 inches by 23½ inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 593.

343*d*. **Portrait of a Man with a Cap.**—His long chestnut-brown hair falls in curls.
Oval, 5½ inches by 4½ inches.

*Sale.*—Bugge, Copenhagen, August 21, 1837, No. 162.

343*e*. **Portrait of a Gentleman of Rank.**—Standing. At the back, a courtyard.
Canvas, 18½ inches by 15½ inches.

*Sale.*—Franzi, Amsterdam, October 5, 1837, No. 42 (21 florins, Hyman).

343*f*. **Portrait of a Gentleman of Rank.**
Canvas, 16½ inches by 12½ inches.

*Sale.*—Amsterdam, September 7, 1840, No. 58 (5 florins 50, Tyssen).

344. **Portrait of a Young Gentleman of Rank.**—A small full-length. He has brown hair and a fresh complexion. He wears a purple cloak and a shirt with a gold stud. An unusually good work; fine colour.
Canvas, 12 inches by 10½ inches.

*Sales.*—X. de Burtin, Brussels, July 21, 1819, No. 158 (15 florins).
X. de Burtin, Brussels, November 4, 1841, No. 59 (30 francs, Giblet).

344*a*. **Portrait of a Man.**—Broad in style.
Canvas, 19 inches by 15½ inches.

*Sale.*—P. de Leeuw and P. Barbiers, Amsterdam, July 11, 1843, No. 206.

344*b*. **Portrait of a Gentleman of Rank.**—Finely rendered. [Pendant to 370*a*.]
Canvas, oval, 28 inches by 24 inches.

*Sale.*—P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 75 (6 florins 50, with pendant, Gruijter).

344*c*. **Portrait of a Gentleman.**—Half-length.
Canvas, 19 inches by 16 inches.

*Sale.*—Amsterdam, November 23, 1859, No. 149.

344*d*. **Portrait of a Merchant of Rank.**—He stands in a rocky grotto. At the back is a statue of Mercury.
Panel, 17½ inches by 13 inches.

In the Weyer collection, Cologne, 1864 (Parthey, ii. 501).

344*e*. **Portrait of a Young Gentleman.**—Half-length. A fine picture, of the master's best period.
Oval panel, 12½ inches by 10½ inches.

*Sale.*—H. A. Haarsma, Amsterdam, October 8, 1867, No. 55 (61 florins, Dreyer).

345. **Portrait of a Gentleman of Rank.**—He stands at a table with a cover. At his right stands a negro boy, holding a boar's head. Unusually good and finely rendered. [Possibly a genre-piece, to judge from the description. Pendant to 373*e*.]

Canvas, 22 inches by 17½ inches.

*Sale.*—P. van Arnhem, Groningen, September 24, 1868, No. 283.

345*a*. **Portrait of a Man.**

Canvas, 19½ inches by 16 inches.

*Sale.*—Amsterdam, January 26, 1869, No. 145.

346. **Portrait of a Man.**

It is uncertain whether two or more of the following were identical :—

*Sales.*—The Hague, May 3, 1729 (Terw. 6), No. 66 (23 florins 10); especially good.

W. van Haansbergen, The Hague, June 19, 1755, No. 47 (6 florins 15); a head.

Amsterdam, September 23, 1761, No. 36 (1 florin); a youth, Schalcken's model.

L. de Moni, Leyden, April 13, 1772, No. 102 (1 florin 4, De Moni); good.

Van der Aa and Tendall, The Hague, July 25, 1809, No. 177 (11 florins 10, together, Van Eyk); two half-lengths on panel, one oval and the other rectangular.

Amsterdam, July 16, 1819, No. 154 (8 florins, Roos); half-length, richly dressed, finely rendered.

J. Smies, J. H. Knoop, and others, Amsterdam, February 24, 1834, No. 116; standing in a courtyard; very finely rendered.

Pfeiffer and Duprée, Amsterdam, April 11, 1836, No. 234 (1 florin 50, with No. 233 of the sale, Verhoef).

Amsterdam, May 6, 1845, No. 201 (6 florins, with pendant, 373, G. de Vries).

In the collection of the Earl of Hardwicke, Wimpole, 1857 (Waagen, Suppl. 519); half-length, life size; "of truthful and lively conception and painted in clear but not powerful tones" (Waagen); pendant to 373*b*.

*Sales.*—D——, Paris, April 3, 1869, No. 54 (28 francs); dating from about 1700.

Etienne, Caen, July 27, 1869, No. 6; a young nobleman; panel.

347. **Portrait of a Gentleman seated in a Park.**—Three-quarter length, turned three-quarters right. His right hand is on his breast. He leans on a stone relief. He wears a large fair curled wig, a silk cloak richly embroidered with gold, and a purple velvet sash.

Copper, 16½ inches by 13 inches.

*Sale.*—G. Mailand, Paris, May 2, 1881, No. 117.

348. **Portrait of a Gentleman.**—Almost in profile, with his right hand resting on a window-sill. He wears a black cap, shading part of his face.

Panel, 25 inches by 21½ inches.

*Sale.*—L. Flameng, Paris, April 14, 1882, No. 67.

348*a*. **Portrait of a Gentleman.**—Half-length, turned slightly to the left; in a black coat.

20 inches by 16½ inches.

*Sale.*—Wedewer of Wiesbaden, Cologne, May 1, 1899, No. 424.

349. **PORTRAIT OF A MIDDLE-AGED GENTLEMAN.**—In a grey coat with a cloak.

Signed in full, and dated 1701; oval, 34½ inches high.

*Sale.*—Heeswijk, 's Hertogenbosch, October 2, 1901, No. 1266.

349*a*. **Head of a Youth.**

Copper, 5½ inches by 4 inches.

*Sale.*—J. Seguier and others, London, February 7, 1903, No. 85.

349*b*. **Portrait of a Gentleman of Rank.**—Half-length, turned to the right. In a red coat with a turban.

Panel, 7½ inches by 6½ inches.

*Sales.*—Henry Doetsch, London, June 22, 1895, No. 440.
H. Quilter, London, April 7, 1906, No. 135.

350. **PORTRAIT OF A PROFESSOR.**—[Pendant to 377.]

Canvas, oval, 22 inches by 18 inches.

*Sale.*—Jos. Monchen and others, Amsterdam, April 30, 1907, No. 476.

351. **Portrait of a Man.**—Half-length. He wears a blue coat embroidered with gold, and over it a dark silk cloak with a copper-coloured lining. At his neck and wrists is fine lace. His abundant hair falls on his shoulders.

Probably a false signature; oval panel, 12 inches by 10 inches.

*Sales.*—Heymel, Berlin, November 5, 1889, No. 11.
H. Emden of Hamburg, Berlin, May 3, 1910, No. 39.

351*a*. **Portrait of a Young Man with a Candle.**—Half-length.

Panel, 8 inches by 6 inches.

*Sale.*—Richter, Lohmeyer, and others, Cologne, May 29, 1911, No. 85.

351*b*. **Portrait of a Young Gentleman.**—He is almost in full face, but turned a little to the right, and he looks at the spectator. He has fair curls and a small moustache with turned-up ends. He wears a black cap. A good portrait.

Signed "G. S."

*Sale.*—J. Bosscha and others, Amsterdam, November 28, 1911, No. 147.

352. **PORTRAIT OF AN OLD LADY.**—She sits in a large arm-chair, turned a little to the right. She wears a black cap, a black velvet dress, and a white collar. Her right hand, holding her handkerchief, is on her bosom; her left hand is on the arm of the chair. At the back is a curtain draped on a column. To the left is a view into the open air.

Signed in full on the left at the foot of the column, and dated 1677; canvas, 14½ inches by 12 inches.

In the Suermondt Museum, Aachen, 1883 catalogue, No. 127.

353. **PORTRAIT OF A LADY.**—Half-length. She is seated and looks at the spectator. She wears a lilac-grey satin gown; the puffed sleeves of the chemise are seen through the slashes on the sleeves. In the left background is a red curtain.

Signed in full on the left at foot; 16 inches by 13½ inches.

Exhibited at Bremen, 1904, No. 315.
In the collection of J. F. Lahmann, Bremen.

354. **PORTRAIT OF A LADY.**—Three-quarter length. In front of a red drapery. She holds her hands together. She wears a light brown dress and a dark brown wrap.

18 inches by 14 inches.

In the Coste Reboulh collection, bequeathed to Carcassonne in 1888.
In the Carcassonne Museum.

355. **PORTRAIT OF A LADY.**—Half-length.

Signed in full, and dated 1700; panel, 19 inches by 15½ inches.

In the collection of the widow O. B. 't Hooft van Benthuizen-Timmers Verhoeven; acquired from her estate in 1885 by the Museum.
In the Dordrecht Museum, 1906 catalogue, No. 39.

356. **PORTRAIT OF A LADY.**—Seated. In a yellowish-brown and blue dress.

In the Rutten collection, Liegè.

357. **PORTRAIT OF A YOUNG LADY.**—She has fair hair. She sits at a table, on the corner of which she rests her left arm. Her right hand is on her bosom. She wears a black gown, cut low at the neck, and with short sleeves, and has a pearl necklace.

Signed in full; canvas, 15½ inches by 12½ inches.

In the collection of P. von Semeonoff, St. Petersburg, 1906 catalogue, No. 476.

358. **PORTRAIT OF A GIRL.**—Half-length. In her fair hair she wears a tulip and other flowers. In her left hand, which is raised, is a double red poppy. Dark background.

Canvas, 19 inches by 14½ inches.

In the collection of Count Schönborn-Wiesentheid, Pommersfelden, 1894 catalogue, No. 523; probably there since 1719.

359. **PORTRAIT OF AN OLD WOMAN.**—Half-length, life size, turned three-quarters right. The eyes are cast upward. Described without any warrant as "The mother of G. Dou."

Canvas, 28 inches by 22 inches.

In the Pinacoteca, Turin, 1909 catalogue, No. 385: acquired in 1839.

360. **PORTRAIT OF A RICHLY DRESSED LADY.**—Three-quarter length. Seated at a table. The right hand is raised; the left hand rests on her lap. [Pendant to 339.]

Signed in full; copper, 17 inches by 12½ inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 588.

360*a*. **Portrait of a Comely Woman.**—Very finely painted.
18½ inches by 15 inches.

*Sale.*—Robert de Neufville, Leyden, March 15, 1736 (Hoet, i. 459), No. 6 (54 florins).

361. **A Lady seated near a Fountain.** Sm. 68.

In the collection of Griffier Fagel, The Hague, 1752 (Hoet, ii. 409).

361*a*. **A Lady in a Recess.**—A copy, according to the Dishoek catalogue of 1745.
11 inches by 8 inches.

*Sales.*—E. van Dishoek, Amsterdam, June 9, 1745 (Hoet, ii. 176), No. 118 (20 florins, bought in).
E. van Dishoek, Amsterdam, November 6, 1749 (Hoet, ii. 281), No. 68—but No. 70 of the original catalogue—(35 florins, Laporterize).
Wannaar and others, Amsterdam, May 17, 1757, No. 133.

361*b*. **Portrait of a Lady.**—Unusually good.
25½ inches by 21 inches.

*Sale.*—Gerard Hoet, The Hague, August 25, 1760 (Terw. 226), No. 57 (41 florins, Muisje).

361*c*. **Head of a Woman.**—Dressed in the old-fashioned style.
17 inches by 18 inches.

*Sale.*—Gerard Hoet, The Hague, August 25, 1760 (Terw. 226), No. 58 (31 florins 10).

362. **Portrait of a Young Lady.**—Half-length. A black sable robe hangs from her shoulders. Not by G. Schalcken, according to a MS. note by J. van der Marck.
Canvas, 20½ inches by 16½ inches.

*Sale.*—J. A. van Kinschot, Delft, July 21, 1767, No. 55 (3 florins, Knol).

362*a*. **Portrait of a Woman.** — In old-fashioned dress. Excellently painted.
Canvas, about 18½ inches by 23½ inches.

*Sale.*—J. M. Quinkhard, Amsterdam, March 15, 1773, No. 38 (9 florins).

363. **Portrait of a Lady.**—Standing to the right in a landscape; seen almost in full face. She rests her left hand on a bank, upon which is a little basket of flowers. She wears a broad-brimmed hat. Very finely rendered.
Canvas, 17½ inches by 12 inches.

*Sale.*—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 87 (36 florins, Yver).

364. **Portrait of a Young Lady.** Sm. 31.—Half-length. She wears a low-cut gown, with lace at the bosom. Her head is turned a little to the right; her long hair is parted in front, and falls on her shoulders. She wears a necklace of large pearls.

Copper—oval, according to the print—5½ inches by 4½ inches.

Engraved by Blot in the Poullain Gallery, No. 94.
In the Poullain collection.

364*a*. **Portrait of a Young Lady.**—She holds a basket of peaches, grapes, and other fruit.
Canvas, 24½ inches by 19½ inches.

In the Palace, Kassel, 1783 inventory, No. 144; but not now in the Kassel Gallery.

364*b*. **Portrait of a Woman.**—Seen almost in full face. She wears a red velvet gown, trimmed with fur, and a pearl necklace.
Canvas, 18½ inches by 16 inches.

*Sale.*—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 369 (3 florins 10, Spruyt).

365. **Portrait of a Comely Woman as Diana.** Sm. 8.—She is drawing an arrow from the quiver hanging under her arm. Landscape background.
Canvas, 15½ inches by 12 inches.

*Sales.*—Gaillard de Gagny, Paris, March 29, 1762, No. 27 (900 francs).
C. A. de Calonne, Paris, April 21, 1788 (740 francs).

365*a*. **Head of a Woman.**
Canvas, 19½ inches by 16 inches.

*Sale.*—Aart Schouman, The Hague, October 17, 1792, No. 80 (4 florins, Penning).

366. **Portrait of an Elderly Lady.** Sm. 40.—She wears a cambric cap, a black turned-up hat, a black bodice, and a furred cloak.
Oval panel, 5½ inches by 4½ inches.

*Sale.*—Destouches, Paris, March 21, 1794 (496 francs).

367. **Portrait of a Lady as Diana.** Sm. 41.—Her shoulders are partly covered with a red cloak, which falls on her right arm.
Panel, 7 inches by 6½ inches.

*Sale.*—Destouches, Paris, March 21, 1794 (72 francs).

368. **Portrait of a Comely Girl.** Sm. 43.—She has fair hair, and wears a greyish cloak over her shoulders.
Panel, 5½ inches by 4½ inches.

*Sale.*—Destouches, Paris, March 21, 1794 (112 francs).

368*a*. **Portrait of a Young Woman.**—One hand, holding a rose, is shown. A fine picture.
Panel, 16 inches by 12 inches.

*Sale.*—G. C. Blanken, The Hague, June 4, 1800, No. 70 (4 florins 15, Spruijt).

368*b*. **Portrait of a Lady.**—Very finely painted. [Pendant to 340*b*.]
Canvas, oval, 29 inches by 25 inches.

*Sale.*—L. Bouman and others, Leyden, August 24, 1802, No. 67 (7 florins 5, with pendant).

368*c*. **Portrait of a Handsome Young Lady.**—Finely rendered.
Canvas, oval, 29 inches by 23½ inches.

*Sale.*—T. H. van Willigen and others, The Hague, October 9, 1885, No. 112 (5 florins 5, Van der Broek).

368*d*. **Portrait of a Lady.**—Finely rendered.
Canvas, 17 inches by 14 inches.

*Sale.*—A. Delfos and others, The Hague, June 10, 1807, No. 160.

369. **Portrait of a Comely Woman.**—In a handsome dress. With a wreath of fine and natural flowers painted by Rachel Ruysch. Very delicately finished. [Pendant to 342.]
Canvas, 18 inches by 14 inches.

*Sale.*—P. J. Hogguer, Amsterdam, August 18, 1817, No. 73 (161 florins, with pendant, Gruijter).

369*a* and *b*. **Two Heads of Women.** — Very finely rendered. [Pendants.]
Panel, 8½ inches by 7 inches.

*Sale.*—Breda, August 23, 1817, Nos. 36 and 37.

369*c*. **Portrait of an Elegantly Dressed Lady.**—Her left arm rests on a red satin cushion.
Panel, 14½ inches by 11 inches.

*Sale.*—J. F. Wolschot, Antwerp, September 1, 1817, No. 53.

369*d*. **Portrait of a Lady.**—Half-length. She seems highly contented and cheerful.
Panel, 4 inches by 3 inches.

*Sale.*—T. Loridon de Ghellinck, Ghent, September 3, 1821, No. 187.

369*e*. **Portrait of a Lady holding a Watch.**
Copper, 16½ inches by 13½ inches.

*Sale.*—F. J. Mensart and others, Amsterdam, September 2, 1824, No. 155 (15 florins, Spruijt).

369*f*. **Portrait of a Lady.**—Well rendered.
Canvas on panel, 33 inches by 22½ inches.

*Sale.*—Amsterdam, July 19, 1826, No. 42 (11 florins, Engelberts).

369*g*. **Portrait of a Young Lady.**—Finely painted. [Pendant to 342*e*.]
Oval panel, 7½ inches by 6 inches.

*Sale.*—Amsterdam, November 26, 1827, No. 53 (25 florins, with pendant, Roos).

369*h*. **Portrait of a Lady holding a Book.**
Canvas, 16½ inches by 13 inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 587 (34 francs, Nicolié).

369*i*. **Portrait of a Lady.**
Canvas, 12 inches by 15½ inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 590 (13 francs, Rooseboom).

369*j*. **Portrait of a Lady.**
Oval copper, 3½ inches by 2½ inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 591 (40 francs, Héris).

369*k*. **Portrait of a Lady.**—[Pendant to 343*c*.]
Canvas, oval, 28 inches by 23½ inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 593.

370. **Portrait of a Lady holding a Watch.**
Copper, 17½ inches by 15 inches.

Exhibited at Cologne, 1840, No. 151.
Then in the collection of Franz Zanoli, Cologne.

370*a*. **Portrait of a Lady of Rank.**—Finely rendered. [Pendant to 344*b*.]
Canvas, oval, 28 inches by 24 inches.

*Sale.*—P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 75 (6 florins 50, with pendant, Gruijter).

370*b*. **Portrait of a Young Lady.**—In a three-quarter view. Elegantly dressed.
Canvas, oval, 29 inches by 23½ inches.

*Sale.*—Paris, March 22, 1845, No. 36 (116 francs).

371. **Portrait of a Comely Lady.**—She is in white silk and holds a rose. Behind her is a large drapery. Beyond is a view of a garden. Excellently painted.
Copper, 8 inches by 6 inches.

*Sale.*—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 137 (132 florins, Chaplin).

372. **Portrait of a Lady with a Child on her Lap.**—She gives an orange to the child, who holds a rattle.
Panel, 9 inches by 7½ inches.

*Sale.*—Baron de Varange, Paris, May 26, 1852, No. 44 (118 francs).

372*a*. **Portrait of a Well-to-do Burgher's Wife.**—In seventeenth-century dress.

*Sale.*—Amsterdam, October 25, 1852, No. 77.

372*b*. **Portrait of a Lady of Rank.**—Very good.
Canvas, 28½ inches by 24½ inches.

In the Van den Bergh collection.
*Sale.*—J. F. Martinet and others, Amsterdam, November 16, 1853, No. 68.

373. **Portrait of a Lady.**

It is uncertain whether two or more of the following were identical :—

*Sales.*—Johan van Tongeren, The Hague, March 24, 1692 (Hoet, i. 14), No. 78 (121 florins).

The Hague, May 3, 1729 (Terw. 6), No. 65 (90 florins); especially good.

The Hague, May 3, 1729 (Terw. 6), No. 67 (28 florins); a small portrait of a young girl.

The Hague, June 8, 1820, No. 233; very expressive.

A. Greidanus and others, Alkmaar, August 19, 1834, No. 69; very well painted.

Parks, Brussels, May 4, 1835, No. 278; an old lady.

Parks, Brussels, May 4, 1835, No. 300.

Comte F. de Robiano, Brussels, May 1, 1837, No. 592 (8 francs); a small portrait of a young woman.

X. de Burtin, Brussels, November, 4, 1841, No. 58 (25 francs, Giblet); a small portrait.

Amsterdam, May 6, 1845, No. 201 (6 florins, with pendant, 346, G. de Vries).

R. Pott and others, Rotterdam, October 11, 1855, No. 224; a head.

J. F. van Oordt and others, Rotterdam, December 11, 1856, No. 218; a head.

373*a*. **Portrait of a Beautiful Young Lady.**

Canvas, 11 inches by 9 inches.

*Sale.*—M. Wolff, Berlin, May 25, 1857 No. 371.

373*b*. **Portrait of a Lady.**—Half-length; life size. "Of truthful and lively conception, and painted in clear but not powerful tones" (Waagen). [Pendant to 346.]

In the collection of the Earl of Hardwicke, Wimpole, 1857; *see* Waagen, Suppl. 519.

373*c*. **Portrait of a Young Lady with a Chinese Hat.**

Canvas, 20½ inches by 17½ inches.

In the collection of Count Schönborn-Wiesentheid, Pommersfelden, 1864 (Parthey, ii. 503); but not in the sale-catalogue of May 17, 1867, and not now in the collection.

373*d*. **Portrait of a Fair Young Lady.**—She wears a white silk gown and a pearl necklace.

Signed on the right; oval copper, 3½ inches by 2½ inches.

*Sale.*—H. de Kat of Dordrecht, Paris, May 2, 1866, No. 74.

373*e*. **Portrait of a Lady.**—She is dressed in white silk, and has a lap-dog. Very finely painted. [Pendant to 345.]

Canvas, 22 inches by 17½ inches.

*Sale.*—P. van Arnhem, Groningen, September 24, 1868, No. 283*.

374. **Portrait of a Lady as Flora.**—She stands, taking up some roses which lie on the red velvet cover of a table. She is richly dressed in the old-fashioned style. Through an open window is seen a landscape.

Canvas, 19½ inches by 15½ inches.

*Sale.*—Dr. Goldschmidt, Paris, February 27, 1869, No. 71 (280 francs).

374*a*. **Portrait of an Old Lady.**
Canvas, 14½ inches by 12 inches.

*Sale.*—D. Vis Blokhuizen, J. J. H. Antheunis, and others, Rotterdam, October 19, 1871, No. 40.

374*b*. **Portrait of a Young Lady.**
Canvas, 18 inches by 14½ inches.

*Sale.*—J. A. Alberdingh Thijm and others, Amsterdam, December 10, 1889, No. 70.

375. **PORTRAIT OF A LADY.**—She is middle-aged and wears a black morning gown. She rests her left hand on a balustrade and holds a prayer-book in her right hand. At the back is a landscape with a church.
Signed in full on the right; 17 inches by 13½ inches.

*Sale.*—Merlo, Cologne, December 7, 1891, No. 161.

376. **PORTRAIT OF A LADY.**—Three-quarter length. Her right hand rests on a skull placed upon a book, near which is a gold watch. At the back are an hour-glass and the figure of a child blowing bubbles.
Signed in full; copper, 16½ inches by 13½ inches.

*Sale.*—Sloet van der Beele and others, Amsterdam, February 9, 1892, No. 140.

376*a*. **Portrait of a Woman.**—Half-length. Seen in the strong light of a candle.
Panel, 9 inches by 6½ inches.

*Sale.*—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 166.

376*b*. **Portrait of a Lady.**—Half-length.
Oval copper, 6½ inches by 5 inches.

*Sale.*—Henry Doetsch, London, June 22, 1895, No. 439.

376*c*. **Portrait of a Lady.**—In a grey silk dress with a yellow and red sash.

*Sale.*—Charles Brandling and others, London, January 9, 1897, No. 75.

376*d*. **Portrait of a Lady.**—Half-length. In a red dress.
Panel, 17 inches by 13 inches.

*Sale.*—L. C. Lumley and others, London, April 11, 1906, No. 108.

376*e*. **Portrait of a Lady.**—In a black velvet dress cut low at the neck.
Canvas, oval, 18 inches by 14 inches.

*Sale.*—Alphonse Wattel-Bayart, Roubaix, December 17, 1906, No. 133.

377. **PORTRAIT OF A LADY.**—[Pendant to 350.]
Canvas, oval, 22 inches by 18 inches.

*Sale.*—Jos. Monchen and others, Amsterdam, April 30, 1907, No. 476.

378. **PORTRAIT OF A YOUNG LADY.**—Half-length, inclined to the right. Her head is turned towards the spectator, in a three-quarter view. She wears a white silk bodice, cut low at the neck and trimmed with blue. She holds up a rose in her right hand. In the left background is a red curtain; to the right is a landscape. Attractive and finely painted.

Signed in full on the right at foot; copper, 7½ inches by 6 inches.

*Sales.*—C. Bowyer and others, London, February 17, 1906, No. 52.
C. Turner, Berlin, November 17, 1908, No. 74.

379. **Portrait of a Lady.**—She wears a brown velvet gown trimmed with fur and embroidered with gold. She stands, leaning her left hand on a table and holding a handkerchief in her right hand. Her hair is elaborately dressed, with jewels and lace. In the left background a hand holds a crown and a sceptre.

Signed in full, and dated 1690; canvas, 19 inches by 15 inches.

*Sale.*—Madame Pierre van Loo, Ghent, February 26, 1912, No. 364.

380. **Portrait of a Little Boy and a Girl.**—According to Ch. Blanc, two small portraits by Schalcken and Nattier; possibly one by each of them.

*Sale.*—(Supplementary) Comtesse de Verrue, Paris, April 9, 1737, No. 15 (500 francs 5 the pair)—*see* Ch. Blanc, i. 11.

380*a*. **Head of a Boy.**

Panel, 13½ inches by 11 inches.

*Sale.*—Aart Schouman, The Hague, October 17, 1792, No. 79 (7 florins 10, Spruijt).

381. **Portrait of a Boy.**—Half-length. He leans his gloved right hand on a table. He wears a pleated collar and a plumed hat. Bright and very effective.

Canvas, 34½ inches by 27 inches.

In the Van Moorsel collection.

*Sale.*—V. Nypels and others, Antwerp, July 15, 1805, No. 22.

381*a*. **Portrait of a Boy.**—Half-length. The flesh-colour is fresh and natural.

*Sale.*—H. Rereaux, Antwerp, January 2, 1810, No. 51.

381*b*. **Portrait of a Boy.**—He has a black velvet cap with blue ribbons. Attractive and finely rendered.

Panel, 6½ inches by 5 inches.

*Sale.*—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 53 (245 francs).

381*c*. **Portrait of a Boy.**—Half-length. With a blue velvet cap on his head.

Signed in full on the left at foot; canvas, 12½ inches by 10 inches.

*Sale.*—B. G. Roelofs, Amsterdam, April 2, 1873, No. 22.

382. **A Kingfisher perched on a Branch.**
14 inches by 12 inches.

*Sale.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 510), No. 47 —but No. 48 of the original catalogue—(1 florin).

383. **A Dog running.**—A sketch.

*Sale.*—J. M. Quinkhard, Amsterdam, March 15, 1773, No. 127.

384. **A STILL-LIFE GROUP OF MUSIC-BOOKS AND VARIOUS SHELLS.**—On a table by lamplight.
Canvas, 23 inches by 24 inches.

In the Ariana Museum, Geneva; the latest catalogue, p. 160, No. 86.

385. **A BUNCH OF RED GRAPES.**—Hanging by a red ribbon. At either side is a butterfly on the wing.
Signed in full on the left; canvas, 16½ inches by 12 inches.

In the National Museum, Stockholm, 1900 catalogue, No. 1445.

385*a*. **A Still-Life Piece.**—In a recess lie a pipe and a tinder-box, in the light of a lamp.
Panel, 14 inches by 11 inches.

*Sale.*—E. Disant, Rheims, May 26, 1870, No. 242.

385*b*. **A Small Picture.**

*Sale.*—Comtesse de Verrue, Paris, March 27, 1737, No. 76 (300 francs); *see* Ch. Blanc, i. 7.

385*c* and *d*. **Two Pictures.**

*Sale.*—Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 334), No. 330 (38 florins).

385*e*. **A Fine Picture.**

*Sale.*—Jan Karel van der Meir, Antwerp, June 23, 1755 (Terw. 135), No. 22 (30 florins).

385*f*. **A Small Picture.**

*Sale.*—Sonne and others, Amsterdam, July 5, 1759, No. 36 (83 florins, Quinkhard).

385*g*. **A very Natural Picture.**

*Sale.*—J. Koerten, widow of A. Blok, Haarlem, August 7, 1765, No. 76.

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| | 146. | The Beggars. Antwerp Museum. |
| 1676. | 306. | Willem van Heemskerk. J. W. Wilson sale, Paris, 1881. |
| | 321. | Cornelius Schalcken. Sale in Amsterdam, 1910. |
| 1677. | 352. | Portrait of an Old Lady. Suermondt Museum, Aachen. |
| 1679. | 298. | Pieter de la Court. Lakenhal Museum, Leyden. |
| 1681. | 142. | A Pretty Child playing with a Dog. Lanfranconi sale, Cologne, 1895. |
| 1682. | 168. | Children playing with a Bladder. Schwerin Museum. |
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| 1686. | 325. | Elisabeth van Bleyswijck. Cf. Moes, No. 719. |
| 1687. | 58*b*. | A Hermit in a Cave. Stuttgart Museum. |
| 1689. | 254. | Two Loving Couples. P. van Semeonoff, St. Petersburg. |
| 1690. | 78. | Venus at her Toilet. Kassel Gallery. |
| | 79. | Venus giving Cupid a Burning Arrow. Kassel Gallery. |
| | 314. | Maria Anna, Queen of Charles II. of Spain. L. H. de Haze Bomme sale, Middleburg, 1803. |
| | 379. | Portrait of a Lady. Madame P. van Loo sale, Ghent, 1912. |
| 1691. | 77. | Pan and Syrinx. Count Schönborn-Wiesentheid, Pommersfelden. |
| | 287. | Cornelis van Aerssen. Baron van Aerssen Beyeren van Voshol, Zwolle. |
| | 288. | Maria Pauw. Baron van Aerssen Beyeren van Voshol, Zwolle. |
| 1694. | 285. | Portrait of the Painter. Duke of Portland, Welbeck, 1833. |
| 1699. | 333. | William III. Royal Gallery, The Hague. |
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| | 49. | The Penitent Magdalen. Germanic Museum, Nürnberg. |
| | 355. | Portrait of a Lady. Dordrecht Museum. |
| 1700-1. | 333*a*. | William III. and his Ancestors. Copies made by Schalcken for the Admiralty Council-Chamber, Rotterdam. |
| 1701. | 349. | Portrait of a Middle-aged Man. Heeswijk sale,'s Hertogenbosch, 1901. |
| 1703. | 289. | Anna Maria Louise de' Medici. Schloss Lustheim, Schleissheim. |
| | 330*a*. | Theresia von der Pfalz. Augsburg Gallery. |
| | 336. | Portrait of a Man. Balny d'Avricourt, Paris. |
| 1704. | 301. | Ewout van der Dussen. J. A. C. Bosch Reitz, Amsterdam. |
| | 302. | Catharina Maria van Dalen. J. A. C. Bosch Reitz, Amsterdam. |
| 1705. | 90. | Brutus and Cæsar's Ghost. A. Löhle sale, Munich, 1907. |
| | 317. | Josina Parduyn. Rijksmuseum, Amsterdam. |

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## ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. IV. (1833), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third columns respectively.

Thus, if the reader desires to find Sm. Suppl. 7, he must look for 7 in the first column, and then notice the corresponding number in the third column, headed "Sm. Suppl.," namely, 113. Thus, Sm. Suppl. 7 = HdG. 113.

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[1] By P. van Slingeland (114).

## SECTION XX

# PIETER VAN SLINGELAND

Pieter Cornelisz van Slingeland—according to a statement by Houbraken, which seems trustworthy—was born in the Oude Vest street at Leyden, October 20, 1640, and was the son of Cornelis Pietersz van Slingeland and Trijntje van Polanen.[1] But if he painted the portraits of Jan Hubrecht and Anna Ghijs, which are signed in full and dated 1653, his birth-year must be put back to an earlier date, for these portraits could not possibly have been the work of a boy of twelve or thirteen. Slingeland died on November 7, 1691, in his native town, which he seems to have never left. He was a pupil of Gerard Dou, whom he strove to imitate in every respect, and whom he often surpassed in his smooth and careful brushwork. He was respected by his fellow-painters. He was a member of their guild from 1661 and was their dean in 1691.

Slingeland painted portraits, genre-pieces, a few pictures of saints, mythological subjects, and still-life. His genre-pieces illustrate either the comfortable and placid existence of the well-to-do classes or life in the kitchen. These kitchen-scenes show in composition and treatment the influence of the Rotterdam painters of the Sorgh group, from whose works they are often not easily distinguished.

Yet on the whole Slingeland was the imitator of his master in his choice of subjects and in the details of external arrangement—such as the shape rounded at top to an oval, the view of a subject through recesses or window-openings, and the introduction of a draped curtain—as well as in his careful execution. Houbraken declares indeed that in this last respect he excelled his master, at the cost of sacrificing natural truth. The remark is absolutely just. Slingeland's pictures are more stiffly composed, harder in drawing, and more garish in colour than those of Dou. The most pleasing are the simple scenes with children, such as those at the Uffizi (123) and at Dulwich (124).

[1] A Pieter, son of a Cornelis Pietersz, was baptized in the Hooglandsche Kerk at Leyden, November 4, 1640. Possibly this was the same child.

## PUPILS AND IMITATORS OF PIETER VAN SLINGELAND

According to Jan van Gool, JACOB VAN DER SLUIS (1660-1732) and JOHANNES TILIUS[1] (about 1660–towards 1700) were pupils of Slingeland. Both of them belong entirely to the decadence of art, and are so much weaker than their master that it is not easy to confuse their works with his.

On the other hand, the works of an older contemporary named PIETER VAN DEN BOS (about 1613–after 1660), were until lately ascribed as a matter of course to our master, to whom he shows a remarkably close relationship in his still-life pieces and kitchen-scenes. Through the researches of Bode and Bredius, this master, who had been completely forgotten, has become for us once more a definite artistic personality.

## TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

"Sm." = Smith, "Catalogue Raisonné," vol. i. (1829).
"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

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[1] Not Filius, as he is called by Van Gool and also by Wurzbach.

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## CATALOGUE RAISONNÉ

1. **Mary Magdalen.**—[Pendant to 2.]
Panel, 11 inches by 8 inches.

In the collection of the Marquis de Queux de Saint-Hilaire ; bequeathed to the Louvre.

In the Louvre, Paris, 1903 catalogue, No. 2570*a*.

2. **St. Jerome.**—[Pendant to 1.]
Panel, 11 inches by 8 inches.

In the collection of the Marquis de Queux de Saint-Hilaire ; bequeathed to the Louvre.

In the Louvre, Paris, 1903 catalogue, No. 2570*b*.

3. **St. Jerome.**—As a hermit, he sits in a cave, beside a lioness, looking at a crucifix. Just as finished in execution as the best works of Gerard Dou.

Panel, 5 inches by 4 inches.

*Sale.*—Baroness van Leyden van Warmond, Warmond, July 31, 1816, No. 34 (210 florins).

4. **Mary Magdalen.**—In front of some ruins the saint kneels near a tree, praying on a book. In the distance are other figures.
Panel, 26 inches by 22 inches.

*Sale.*—Wurster, Cologne, June 15, 1896, No. 283.

5. **A HERMIT IN A GROTTO AT NIGHT.**—A grotto with a hermit whose face is illumined by the moonlight, and whose hands are folded in prayer. In front of him lie a skull, a large book, and an hour-glass.
15 inches by 11 inches.

In the Picture Gallery, Hampton Court, 1898 catalogue, No. 661.

5*a*. **A Hermit reading.**—Very finely rendered.

*Sales.*—Amsterdam, November 8, 1734, No. 79.
Amsterdam, August 9, 1739 (Hoet, i. 596), No. 13 (150 florins).

5*b*. **A Hermit praying.**—Many accessories. Very finely rendered.
10 inches by 8 inches.

*Sale.*—Heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749 (Terw. 55), No. 31—but No. 34 of the original catalogue—(30 florins 10).

6. **A Monk reading a Book.**—Many accessories. An excellent work.
23½ inches by 19½ inches.

*Sale.*—Comte d'Oultremont, Leyden, March 11, 1754, No. 1 (213 florins, Kinkee for Bisschop of Rotterdam).

6*a*. **A Man praying.**—He crouches on his knees, in a very humble attitude, praying before a crucifix. Excellently painted.

*Sale.*—W. F. Taelman Kip and others, Amsterdam, March 16, 1801, No. 22 (31 florins, Roos).

6*b*. **A Nun.**—With a vision of St. Barbara.
Panel, 9 inches by 7½ inches.

*Sale.*—M. Wolff, Berlin, May 25, 1857, No. 664.

6*c*. **A Saint praying.**
Copper, 6 inches by 5 inches.

*Sale.*—Treuer and others, Frankfort-on-Main, April 27, 1891, No. 146.

7. **A HERMIT READING.**—Very finely rendered.
16½ inches by 14 inches.

Exhibited at South Kensington Museum, London, 1891-1898, No. 78.
*Sale.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 509), No. 32—but No. 33 (Terw. 20), and in the original catalogue—(210 florins).

In the collection of Lord Francis Pelham Clinton Hope, London; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

7*a*. **Nymphs in a Cave.**

In the collection of F. G. Naumann, Berlin, 1856 (Parthey, ii. 555).

7*b*. **Vertumnus and Pomona.**—A young woman, in a white satin gown which leaves her neck bare, sits at the foot of a tree on a bank. An elderly woman stands behind her, leaning on a stick, and places one hand on the young woman's shoulder as if giving her advice. A pheasant is perched on a tree. In the left background is a house with a garden and poultry in a hen-run.

Signed in full; panel, 12 inches by 8½ inches.

*Sale*.—A. Brentano, Frankfort-on-Main, April 4, 1870, No. 62.

8. **The Doctor's Visit.**—A sick lady sits in her bedroom, receiving a visit from a physician who examines attentively the contents of a glass flask. A nurse standing beside her measures out some medicine. [The lady sits in an arm-chair in the centre, almost in full face; she wears a pale purple velvet jacket trimmed with ermine over a heavy gold brocade skirt, and a white head-dress. To the left a little dog is on its hind-legs against her knee. The physician, in black with a tall black hat, stands on the left in profile to the right; his right hand is on his hip; he holds up the flask in his left hand. The nurse stands on the right behind a table with a cover; she wears a dull purple dress with a white chemisette and a pointed black hood. Behind her and the lady is a four-poster bed with heavy green curtains.—*Translator*.] Much damaged and therefore difficult to judge.

Signed in full; canvas, 13 inches by 10 inches.

[The catalogue says that it is a replica, with minor variations, of "The Sick Lady and her Doctor," by Metsu, at St. Petersburg (114).

In the collection of Archibald M'Lellan, Glasgow; bought as a whole by the city, May 1856.—*Translator*.]

In the Glasgow Art Gallery, 1911 catalogue, No. 932 (old No. 444).

8*a*. **An Old Scholar.**—As attractive and delicate in handling as a Dou.

*Sales*.—W. van Grondesteyn and others, Rotterdam, March 30, 1758, No. 108.

Arnoud Leers, Amsterdam, May 19, 1767 (Terw. 603), No. 115 (30 florins).

8*b*. **An Advocate in his Study.**—Many accessories.

9 inches by 7½ inches.

*Sale*.—J. van Zaanen, The Hague, November 16, 1767 (Terw. 651), No. 5 (11 florins 10, Rottermond).

8*c*. **A Youth writing in a Book at a Table.**—Excellently painted.

Panel, 10 inches by 8 inches.

*Sale.*—C. S. Roos, Amsterdam, August 28, 1820, No. 102 (46 florins 10, De Vries).

8*d*. **Dr. Faust in his Study.**
Panel.

*Sale.*—Amsterdam, December 3, 1827, No. 55 (16 florins 5, Watrin).

9. **A Doctor's Surgery.**—In a large and lofty room a peasant, seated in an arm-chair, has his head bound up by a doctor, while the two assistants hold him. The most varied accessories, such as books, a globe, a copper pot, and so on, are scattered about the room, which is lighted by a window with a rounded top.
Panel, 16 inches by 20½ inches.

In the Rijksmuseum, Amsterdam.
*Sale.*—The directors of the Rijksmuseum, Amsterdam, August 4, 1828, No. 125 (202 florins, Van den Berg).

9*a*. **A Scholar at his Studies.**—Painted with his well-known delicacy.
Panel, 4 inches by 3 inches.

*Sale.*—Dr. Max Joseph Schüler, Vienna, December 5, 1870, No. 95.

10. **The Boys' School.**—In the centre of a schoolroom sits an old master, who adjusts his spectacles and tries the point of a quill-pen in order to correct the exercise-book which a pupil opens on his desk. Another pupil stands learning his lesson. To the right, behind the master, half-a-dozen scholars are doing what they please. In front, under the master's eye, five children are grouped quietly round the table. A cage hangs from the ceiling. On a bench are a lantern and an extinguisher. Precious in details and of the greatest delicacy in execution.
Panel, 16½ inches by 13 inches.

*Sale.*—Baron de Beurnonville, Paris, May 21, 1883, No. 95.

11. **The Dentist.**—A large window-opening gives a view of a room equipped with retorts, bowls, glasses, and other utensils. A patient sits in an arm-chair. The dentist feels the aching tooth with his forefinger. At the back the patient's wife sits at a table.
Canvas, 16 inches by 12 inches.

*Sale.*—Clavé-Bouhaben, Cologne, June 4, 1894 (195 mark).

11*a*. **The Lawyer's Office.**—A lawyer sits in his office at a table covered with documents and speaks to a peasant standing beside him with two dead birds in his hand.
Signed; panel, 15 inches by 11½ inches.

*Sale.*—Krupp the younger and others, Cologne, October 29, 1894, No. 178.

11*b*. **The Alchemist.**
Panel, 12 inches by 10 inches.

*Sale.*—Britten Slee and others, London, March 25, 1901, No. 39.

11*c*. **Interior with a Lady and a Physician.**
Panel.

*Sale.*—London, April 3, 1901, No. 151.

11*d*. **Four Painters.**—Round a table four painters, who have a somewhat debauched air, sit smoking and drinking.
Panel, 8 inches by 11 inches.

*Sale.*—Freiherr C. von Mergenbaum, Frankfort-on-Main, July 13, 1846, No. 259.

12. **POULTRY-DEALING AT THE WINDOW.** Sm. 29.—In the centre of a handsome room a young woman sits, turned to the left. She wears a cherry-coloured jacket, a yellowish gown, and a light apron. Her feet rest on a foot-warmer; on her lap is a lace-pillow. She looks to the left at an old woman, wearing a dark dress and a white cap, who hands a chicken through the open window. Above the window hangs a curtain. On the floor in the left foreground are a slipper and a basket of linen. At the back is a tall chimney-piece, with plates and a childish figure on the shelf. Near it is a picture. To the left is a table with a coloured cloth. In front of the chimney-piece a little white dog is barking.

Signed in full on the window to the left, and dated 1672; panel, 14 inches by 11 inches.

A copy—on panel, 14½ inches by 12 inches—was—
In the collection of H. van Swol, Amsterdam.
*Sale.*—Winnen of Brussels, Paris, March 12, 1866, No. 78.

Another copy—on canvas, 29½ inches by 24 inches—was in the sale:—Balthasar Schmidt, Berlin, June 20, 1891, No. 88.

What was probably a third copy—on panel, 14½ inches by 11½ inches—was in the sale:—Lord Trimlestown and others, London, February 2, 1907, No. 29.

In the Dresden inventory of 1722, No. A. 530, as a Dou.

In the Dresden Gallery, 1908 catalogue, No. 1762.

13. **A TAILOR'S WORK-ROOM.** Sm. 38.—A large table is placed below a wide window, through which warm sunlight enters the work-room. The master stands on the right, cutting a light cloth. He is bearded, and wears a cap and spectacles. On the table sit two young apprentices. The one in front, seen from the back in a three-quarter view, is sewing. The man seated behind, who has no cap on his long fair hair, draws a thread from a bundle suspended from the ceiling. In the right foreground is a chair, with a jacket hanging on the back. On the wall above the table is a shelf full of cloth. In the right background are two open doors. The left door leads into an anteroom. The right door leads into another room in which a man is seated.

Panel, rounded at top, 22 inches by 18 inches.

In the collection of the Electoral Privy Councillor Josef von Dufrene; bought in 1768 from his estate, according to a note on the back.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 428; in the store-room since 1910.

14. **A SHOEMAKER IN HIS WORK-SHOP.**—A shoemaker in a red jacket and a fur cap sits, turned to the left, in his work-shop.

With his right hand he cuts the sole of a shoe which he holds firmly with his left hand. He listens to the talk of a peasant woman who walks from the left towards the house door ; the upper part of the door is pushed back, but the lower part is only opened a little way. To the right, beside the shoemaker, are tools on a stool. Other tools are scattered about the room, which is lighted by four small windows, overgrown with vine, above the door. In the right corner of the background is an open arched door leading into another room. In the style of Dou, but even smoother. The lighting is monotonous.

Signed in full on the left at foot, and dated 1670 ; panel, 19½ inches by 14½ inches.

Exhibited at Leyden, 1906, No. 55.

*Sales.*—Count van Plettenberg, Amsterdam, April 2, 1738 (Hoet, i. 500), No. 62 (620 florins).

Middelburg, August 8, 1777, No. 131.

In the Schloss, Schwerin, 1792 catalogue, p. 20, E. ii. 11.

In the Schloss, Ludwigslust, 1821 catalogue, 41.

In the Schwerin Museum, 1882 catalogue, No. 957.

15. **THE MONEY-CHANGER.**—A money-changer sits weighing gold coins at a table with a handsome cover. Beside him stands a woman with an anxious face ; she holds a hurdy-gurdy under her left arm and has a glass in her right hand.

Panel, 16 inches by 13 inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 486.

16. **A Shopkeeper at his Counter.** Sm. 37.

Mentioned by Descamps.

In the collection of Reygersberg van Cauwerven, Middelburg, 1752 (Hoet, ii. 537).

17. **A Fishmonger.**—Through a stone archway is seen a comely woman selling fish. She rests her arm on a pail. She has a knife in her hand ; in front of her is a basket full of codfish, which have been cut up. Behind her, beside a canal lined with trees, is a fishmonger giving back money to a man and a woman who seem to have made purchases from him. Carefully painted and finely lighted.

Panel, 9½ inches by 8 inches.

*Sale.*—A. de Lange, Amsterdam, December 12, 1803, No. 85 (9 florins).

18. **A Woman selling Vegetables.**—A woman sits at a stall, on which lie all kinds of vegetables. In the corner is a basket very naturally painted.

Panel, 11½ inches by 9½ inches.

*Sale.*—Caspar van Citters, Rotterdam, June 1, 1811, No. 112.

19. **A Woman with Herrings.**—A comely woman has a tub of herrings on her lap, and holds one in her hand. Finished and delicately painted.

6½ inches by 5 inches.

*Sale.*—Van Dijl, Amsterdam, January 10, 1814, No. 142 (18 florins 50).

19*a*. **A Dutch Woman selling Fish.**
Signed ; copper, 5½ inches by 4 inches.

*Sale.*—Vienna, November 9, 1875, No. 146.

20. **A Woman selling Fish at a Window.**—A well-dressed woman at a window sells a herring which she holds up. On a fish tub lies a bunch of flowers.
Panel, 15 inches by 12 inches.

*Sales.*—Henry Doetsch, London, June 22, 1895, No. 434.
H. Quilter, London, April 7, 1906, No. 136.

21. **AN OLD MAN IN A BEGGAR'S GARB.** Sm. Suppl. 5. —An old man, in a brown beggar's garb with a round cap on his head, looks out of an opening in a wall overgrown with withered vine. He holds in his left hand a dried herring, which he is skinning.
Signed on the left with the monogram; panel, 11 inches by 8½ inches.

*Sales.*—A. Grill, Amsterdam, April 14, 1728 (Hoet, i. 326), No. 18 (205 florins).
Jan van Loon, Delft, July 18, 1736 (Hoet, ii. 391), No. 32 (49 florins).
In the Schloss, Schwerin, 1792 catalogue, p. 70, N. iii. 24.
In the Schloss, Ludwigslust, 1821 catalogue, 103 ; it was there in 1842 (Sm., who valued it at £84).
In the Schwerin Museum, 1882 catalogue, No. 959.

21*a*. **A Fortune-Teller.**—A woman fortune-teller with a young girl, who holds a coin. Vigorous and masterly in style.
Panel, 14 inches by 12 inches.

*Sale.*—G. H. Trochel and others, Amsterdam, May 11, 1801, No. 80 (9 florins, Van Yperen).

21*b*. **Hanswurst.**—A picture of the popular Flemish figure of Hanswurst (Jack Pudding).

In the collection of Prince Troubetskoy, Paris.
*Sale.*—V——, Paris, April 24, 1862, No. 26.

22. **A MAN BATHING.**—On the bank of a river is a man who has just bathed. Through two arches is a small view of a town. Influenced by Dou.

In the collection of the Duke of Northumberland, Syon House, Middlesex.

23. **A Lady in a Room.**—A lady, wearing a purple satin gown, sits in a room, leaning one arm on a marble table upon which is a dog. She seems to be looking into a mirror which lies on the table. Through an open window is seen a courtyard. The whole is very carefully and delicately painted.
Panel, 6½ inches by 5½ inches.

*Sale.*—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 385 (180 florins, Wubbels).

24. **THE NURSING MOTHER.** Sm. 10.—In the centre of a Dutch room a young woman with a child at her breast sits, seen in full face. She rests her left foot on a foot-warmer. She holds the infant with her left hand; it is wrapped in a large woollen cloth and lies in her lap. She looks at the spectator. Her hair is combed back under a white cap. To the left, behind her chair, stands a boy in black with a white collar. He holds his felt hat in his left hand, and with the right shows a turnip to his mother, whom he seems to ask for it. On the left at an open window, which lights the room, is a table with a dark cover on which are a light cloth, artichokes, and a basket of fruit. On the floor under the table are a pail, a dish, and some turnips. In the right foreground are a lantern, a cabbage, an overturned basket on which lies a dead fowl, and a broom. In the background, beside the hearth, above which hangs a picture, an old man sits holding a book on his knees. From the ceiling hangs a bird-cage. [Pendant to 25.]

Signed in full, and dated 1683 (?); panel, 20 inches by 17 inches.

*Sales.*—Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 18), No. 94—but No. 100 of the original catalogue—(350 florins, De Hond).

Gaillard de Gagny, Paris, March 29, 1762 (1430 francs 50, with pendant); *see* Ch. Blanc, i. 110.

In the Karlsruhe Gallery, 1894 catalogue, No. 269.

25. **THE MOTHER AT THE CRADLE.** Sm. 9.—With two boys. To the left of a room, at a window with the right lower part opened, a young woman sits on a raised portion of the floor, busy with her sewing. She wears a dark dress over a light under-garment leaving her neck bare; her hair is combed back under a white cap. She has a white cloth on her lap, upon which she holds a sewing-pillow. She looks to the right, where in the centre of the room a boy stands crying beside a wicker cradle in which an infant lies asleep. The boy is in black with a white collar and holds his felt hat under his left arm. In the right foreground another boy kneels, playing with little balls on the tiled floor; he is dressed like the other boy but wears his felt hat. On the floor in the left foreground are a slipper, a lantern, and a broom leaning against a table. In the left background is a cupboard on which are books and a large shell. Above it hangs a picture. On the side-wall to the left is a basket. To the right is a broad winding stair. Half-way up is a door leading into another room, where a man sits at a window playing the flute. From the ceiling hangs a bird-cage. [Pendant to 24.]

Panel, 20 inches by 17 inches.

*Sales.*—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 525), No. 75 (365 florins).

Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 19), No. 95—but No. 101 of the original catalogue—(300 florins, De Waart).

Gaillard de Gagny, Paris, March 29, 1762 (1430 francs 50, with pendant); *see* Ch. Blanc, i. 110.

In the Karlsruhe Gallery, 1894 catalogue, No. 270.

26. **A LADY CONVERSING WITH A GIRL.**—A lady stands at an open window, conversing with a girl who holds a basket on her arm.
17 inches by 14 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1877, No. 84. In the collection of A. J. Robarts, London.

27. **INTERIOR, WITH A WOMAN BESIDE A CRADLE AND TWO BOYS.**—At an open window to the left sits a woman, wearing a dark dress with a white cap, a white wrap, and a white apron on which lies her sewing-pillow with her needlework. On the floor to the right, beside her, is a wicker cradle, in which an infant lies asleep. To the right, near the cradle, are two boys. One of them, wearing his hat, kneels on the floor. The other stands pointing with his right hand at his mother, who threatens the boy with her left hand. Behind the woman is a cupboard with a large shell on it. Behind the cradle is a winding stair. Half-way up it is a maid-servant. Behind her is another room. In the right foreground are a tub with poultry lying on it, a copper pot, and an earthenware pan. In the left foreground a cabbage lies on the floor near a pail.
Signed in full on the tub; panel, 21½ inches by 26½ inches.

In the possession of the Paris dealer F. Kleinberger, "Catalogue of 150 Paintings," 1911, No. 70.

27*a*. **AN INTERIOR.**—A woman sits sewing at a window to the left. A child lies in a cradle. Behind it stands a crying boy. Another boy plays with marbles. Farther back, near a window, a man is smoking. To the right is a large winding stair. A big bird-cage hangs from the ceiling. Brown in tone.
Panel, 20 inches by 16 inches.

In the collection of J. Porgès, Paris.

28. **Interior, with a Woman nursing a Child.** Sm. 4.
Panel, 20 inches by 16 inches.

*Sale.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 508), No. 30—but No. 31 according to Terw. 19 and the original catalogue—(410 florins).

29. **An Interior.**—A woman sits with a child on her lap. A little boy looks through a window; he holds a bird which a cat is watching. Various domestic accessories. Very finely rendered.
Panel, 10½ inches by 10 inches.

*Sale.*—Aegidius L. Tolling, Amsterdam, November 21, 1768 (Terw. 686), No. 5—but No. 3 of the original catalogue—(33 florins, Yver).

30. **A Mother with a Child at her Breast.**—In a room a woman with a child at her breast sits near a cradle. On a table are some game and vegetables. At the fireside stands a maid-servant. Finely rendered.
Panel, 13 inches by 15½ inches.

*Sales.*—Amsterdam, April 24, 1811, No. 112 (142 florins, Van Yperen).
W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 170 (61 florins, Roos).
Amsterdam, August 17, 1818, No. 59 (43 florins, Kluitenaar).

31. **The Young Mother.**—A young Dutch woman sits in a wooden chair, holding a pillow on her lap and busy with her needlework. She wears a brown dress, under which is seen the edge of a red petticoat, a white wrap, and a white kerchief at her bosom. Her hair is combed back under a small brown cap on the back of her head. In a wicker cradle at her feet a little child with a white cap lies asleep. The pillow and sheet in the cradle are relieved against a brown cover. The woman looks up from her work at an older boy who leans on the edge of the cradle. He holds his hat under one arm and has a pen in his hand; his broad shirt-collar is seen under his brown costume. To the right, in a recess, are an open oven-door and earthenware jugs standing on a sideboard. Behind the woman's chair is an alcove in which is a bed with two curtains. Near the bed is a table with a reddish cover and a white cloth hanging down carelessly. On it are heaped a cauliflower, an artichoke, a knife, a tea-kettle, and a basket. On the floor near the table are a broom and a turnip-rooted cabbage. On the wall above the table are a map and an open cupboard full of cooking utensils. From the ceiling hangs a bird-cage. An excellent and finely rendered picture.

Panel, 16½ inches by 13½ inches.

*Sale.*—Cardinal Fesch, Rome, March 17, 1845, No. 220.

32. **A Girl sewing.**—In a kitchen a young girl sits, turned three-quarters left and looking at the spectator. She wears a brown dress with red sleeves, a white cap, and a broad white transparent collar. Her feet rest on a foot-warmer. She holds on a pillow in her lap some linen which she is sewing. The light, entering at a window on the left, falls on her head and shoulders. On a table with a cover to the left are a mirror, an open book, and a gourd-shaped bottle. On the floor in front, near the girl, are a work-basket and a slipper. At the back are the chimney-piece, a basket, and a large round earthenware jug. On the wall are plates and jugs. The brown and red of the dress form with the white linen a fine effect of colour. The attribution seems not quite certain.

In the collection of Bourguignon de Fabregoules, Aix; given by his son J. B. M. de Bourguignon de Fabregoules to the Aix Museum, 1860.
In the Aix Museum, Provence, 1900 catalogue, No. 357.

33. **THE LACE-MAKER.** Sm. 5.—In the centre of a handsome room a young woman sits, turned three-quarters left and looking at the spectator. She is making lace on a pillow in her lap. She rests her right foot on a foot-warmer. She wears a red skirt, a white apron, a black jacket trimmed with fur, and a white cloth wound round her head. The warm light falls from a broad window to the left; the window is overgrown at top with vine; through the right lower casement, which is open, are seen the houses in a street. Below the window is a table with a cloth, on which is food with a spray of rose in a vase. In the left foreground is

a cradle with a yellow cloth; to the right is a dog. At the back are a chimney-piece and a picture. A cage hangs from the ceiling. The picture has been much damaged. Cf. 34.

Panel, 19½ inches by 15 inches.

In the Schloss Altstadt, Kassel, 1783 inventory, No. 17.

In the Malmaison collection.

In the collection of Maximilian, King of Bavaria, as a Dou; and sold as a Dou at Munich, 1826.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 27.

34. **THE LACE-MAKER.** Sm. 21. — In a homely room a woman sits making lace on a pillow in her lap. She wears a black cap, a dark grey jacket, and a red skirt partly covered by a greenish-blue apron. Beside her, on a table with an olive-green cloth, is a vase of flowers. With accessories. Of very good quality, and delicately rendered. In composition and colour it is very nearly related to 33.

Panel, 9 inches by 7½ inches.

*Sales.*—D. de Jongh, Rotterdam, March 26, 1810, No. 34.
Lapeyrière, Paris, April 14, 1817 (990 francs).
Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 60 (205 florins, Roos).

In the collection of J. P. Pescatore, Paris; bequeathed in 1853 to Luxemburg.

In the Pescatore Museum, Luxemburg, 1872 catalogue, No. 58.

35. **A WOMAN SEWING.**—In a room a woman sits, turned three-quarters left, at the window. She looks at her sewing which lies in her lap. She wears a plain dark dress with a white collar and cap. Beside her to the left is a table with two books on it. To the right is a cradle in which a little child lies watching its mother. On a chair in the left foreground hangs a black hat. At the back a door leads into another room, where a maid-servant is at work. From the ceiling hangs a lantern.

Panel, 19½ inches by 15½ inches.

*Sale.*—J. van Beuningen, Amsterdam, May 13, 1716 (Hoet, i. 203), No. 69 (205 florins).

In the collection of the Royal house of Bavaria, from which it passed in 1835 to the Bavarian State.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 427; in the store-room since 1910.

35*a*. **A Woman spinning and an Old Man.** — A woman spinning and an old man seated. A small picture.

*Sales.*—Amsterdam, March 2, 1734, No. 26.
Cornelis van Essen, Amsterdam, February 21, 1736, No. 7.

35*b*. **A Woman making Lace and a Boy with a Bird.**—A woman sits making lace. Near her is a boy holding a bird.

17½ inches by 14 inches.

*Sale.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 508), No. 31 —but No. 32 according to Terw. 19—(55 florins).

35*c*. **A Woman darning.**—In a room a woman sits darning a piece of muslin. Beside her is a child. Accessories. Very thinly and finely painted.

Panel, 12½ inches by 10½ inches.

*Sale.*—Amsterdam, June 13, 1770, No. 34 (20 florins).

36. **A Woman sewing.**—A woman seated, seen to the knees, holds a sewing-pillow on her lap, and is threading a needle. Beside her stands a small boy. Finely painted.

Panel, 13 inches by 11 inches.

*Sales.*—Amsterdam, January 20, 1772, No. 27 (14 florins, Winter).
F. van de Velde, Amsterdam, September 7, 1774, No. 84 (27 florins, Van der Hoop).
J. L. Strantwijk, Amsterdam, May 10, 1780, No. 240 (29 florins, Winter).

36*a*. **An Old Woman spinning.**—She sits in a thoughtful attitude at her wheel in a cottage. She holds a bottle in her right hand and a pipe in her left. In the right foreground are a chair, a copper pot, an earthenware colander full of mussels, a skimming spoon, and a fireplace. Natural and carefully painted.

Panel, 15½ inches by 13 inches.

*Sales.*—N. Nieuhoff, Amsterdam, April 14, 1777, No. 186 (135 florins).
J. Tak, Soeterwoude, September 5, 1781, No. 22 (407 florins, Hoogeveen).

37. **A Girl at a Spinning-Wheel.**—A comely girl, wearing a red jacket trimmed with white fur and a white satin skirt, sits at a spinning-wheel. She seems lost in thought. A good and finely rendered picture.

Panel, 8½ inches by 7½ inches.

*Sale.*—J. Danser Nijman, Amsterdam, August 16, 1797, No. 252 (30 florins).

38. **A Woman at a Spinning-Wheel.**—In a Dutch room a woman sits, with a spinning-wheel at her side and a cradle in front of her. To the left lie a beer-barrel, a market-pail, and other accessories. In the background are a bed and household accessories. Unusually fine in execution, pleasing and good in drawing and colour.

Panel, 19½ inches by 15 inches.

*Sale.*—G. van der Pot van Groeneveld, Rotterdam, June 6, 1808, No. 115 (365 florins, Vervier).

38*a*. **A Lace-Maker.**—A young girl sits making lace. Finely rendered and good.

Oval, 9 inches high.

*Sale.*—R. H. de Wetstein and others, Haarlem, March 23, 1810, No. 10.

39. **A Young Woman making Lace.** — A young woman sits making lace. Behind her is a table with a cloth, on which are an open book and a bird-cage. Finely painted.

Panel, 8 inches by 6 inches.

*Sale.*—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 110 (120 florins, Van den Berg).

40. **The Lace-Maker.** Sm. Suppl. 14.—A young woman, wearing a figured green gown, a red shirt, a white kerchief edged with lace, and a neat white cap, sits at an arched window making lace. On a table to her right is a cat. At the side hangs a bird-cage. "This little gem is finished with surprising delicacy" (Sm.).

Panel, enlarged, 11 inches by 8½ inches.

Possibly identical with the picture in the Schloss Altstadt, Kassel, 1783 inventory, No. 91.

In the possession of Oswald Smith, 1842 (Sm.).

40*a*. **A Lady making Lace.** — A lady in white satin is making lace. On a chair in front of her a silky-haired lap-dog lies asleep. In the left corner is a yarn-winder.

Signed on the left with the monogram; panel, 16 inches by 12½ inches.

*Sale.*—G. Finger des Raths, Frankfort-on-Main, May 21, 1874, No. 69.

40*b*. **A Dutch Lady sewing.**—A Dutch lady sits busy with her sewing. A little boy leans on a table with a red cover, upon which lies an open music-book. He gives some bread-crumbs to a bird in a cage. To the right is a chimney-piece with pilasters.

Panel, 16 inches by 14 inches.

*Sale.*—Baron de Beurnonville, Paris, May 9, 1881, No. 474.

40*c*. **The Lace-Maker.**—In a room a young woman sits making lace. An effect of light from a candle.

Panel, 15 inches by 11½ inches.

*Sale.*—Bos of Harlingen, Amsterdam, February 21, 1888, No. 189.

41. **The Lace-Maker.** Sm. 6, and Suppl. 4.—A comely young woman is seated in profile, wearing a purple jacket, a brown skirt, and a blue apron. She holds in her lap a pillow and bobbins on which she is making lace. She looks at a young girl who plays with an infant in a chair. To the right, beside a high chimney-piece, is a table with a green cloth, on which are a white napkin, bread, a jug, a candlestick, and various other things. In front are various kitchen utensils, such as a dish with a salmon, an overturned copper pan which has held vegetables, and so on. In the background is a bed, with the clothes turned down. An "excellent picture" (Sm.).

Signed in full; panel, 18½ inches by 16 inches.

Exhibited at Amsterdam, 1845, No. 23.

*Sale.*—Antoni Bierens, Amsterdam, July 20, 1747 (Hoet, ii. 198), No. 2 (1250 florins, Jacob Bierens).

In the collection of Jacob Bierens, 1752 (Hoet, ii. 522).

In the collection of Madame Backer (*read* De Haan)-Bierens, Amsterdam, 1842 (Sm.); sold under the name of her father D. Bierens, Amsterdam, November 15, 1881; this picture was No. 17.

*Sale.*—E. Secrétan, Paris, July 1, 1889, No. 162.

41*a*. **A Girl sewing.**—A young girl, seen at half-length, sits at a table, busy with her sewing. An unusually delicate piece of painting.

Panel, 10 inches by 7½ inches.

*Sale.*—M. Vogrich, Berlin, November 22, 1904, No. 133.

42. **A Woman Cook squeezing Two Lemons.**—A cook sits in an arm-chair beside the hearth, the fire in which has gone out. She squeezes two lemons into an earthenware plate. She wears a black dress with a purple bodice and a grey apron. Her feet rest on a foot-warmer. To the right is a pail. On the floor are slippers and a large cabbage and other vegetables. Below a window is a table with a white cloth; on it are a duck with its feathers plucked and a copper candlestick. The picture reminds one also of Gaesbeeck.

Panel, 14½ inches by 13½ inches.

In the collection of Lavalard de Roye, Paris.

In the Amiens Museum, Lavalard bequest; 1899 catalogue, No. 58, as a Jan Victors.

43. **A WOMAN AT A WELL.**—A woman, wearing a fiery red jacket, a blue skirt, and a grey apron, is at a well. Around her is grouped still-life, excellently painted. A very characteristic picture.

In the Cavens collection, Brussels.

44. **A KITCHEN SCENE.**—A woman in a light yellow and purple dress is busy with a bunch of carrots. Behind the table is a child. A very characteristic picture.

In the Cavens collection, Brussels.

45. **THE SCALDED FINGER.**—The interior of a kitchen, with cooking utensils lying strewn about on the hearth. To the left, a boy and a girl hold an earthen vessel.

Panel, 11½ inches by 14 inches.

Exhibited at the Royal Academy Exhibition, London, 1882, No. 231, and 1902, No. 195.

In the collection of the Right Hon. Lewis Fry, Clifton, near Bristol, No. 81.

46. **A WOMAN IN A KITCHEN.**—A woman stands in a kitchen, surrounded by a varied display of still-life. She is busy cleaning.

In the collection of Sir Hickman Bacon, Bart., Gainsborough.

47. **A SCENE IN A KITCHEN WITH FOUR FIGURES.**—The types and the colour-scheme of light blue and light red are characteristic. The still-life is finely rendered.

Dated 1679.

In the collection of Earl Howe, Gopsall; attributed to Diepraem.

48. **A KITCHEN.**—In front are two men and a woman. At the back a maid-servant sweeps the floor. A skinned hare hangs on a post. On the floor near it is a basket of eggs; farther away are dead ducks, vegetables, a pot, and an upturned cask with tobacco-pipes and a wine-glass upon it. The types are in Slingeland's usual manner.

15½ inches by 19 inches.

In the Chanenko collection, Kieff; 1899 catalogue, No. 280, as the work of Sorgh.

49. **A KITCHEN WITH A MAID-SERVANT SCOURING A POT.**—In the foreground of a kitchen a maid-servant stands at a cask covered with a cloth and scours a pot. She looks at the spectator, and wears a white cap, elbow-sleeves, and a short skirt. Near the cask in the right foreground are a cane chair, pots, pans, a pail, and a cooking-spoon; a cat licks out a pot which is leaning to one side. To the left are a broom, cabbages, turnips, two dead ducks, a lantern, and other objects. In the left side-wall is an open window. At the back are a pump and a chimney-piece with plates standing on the shelf. The roof is timbered; the floor is tiled.

Panel, 14 inches by 11½ inches.

In the collection of Lord Francis Egerton.

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 238; catalogued as by Abraham Jansens.

50. **A KITCHEN SCENE.** Sm. 12.—In the right foreground of a kitchen a young woman, dressed in a plain blue gown with a dark apron, sits with apples in her lap. On a chair beside her to the left is a dish of apples, from which she takes one to peel it. She looks to the right at a man with long hair, who wears a long coat. He stands, resting his left hand on the back of a second chair and holding out to the woman two dead partridges in his right hand. At the hearth in the background is a cook. In the right foreground, beside the woman, is a table with a green cover, spread with a white cloth, on which are an earthenware jug and eatables. On the floor under the table a cat plays with a dead mouse. In the left front corner are an overturned copper pail, a dish with a plate of fish on it, cabbages, and turnips. At the side-wall near these is a pump; above it are plates and dishes. From the ceiling hang dead game. "Exquisitely finished" (Sm.).

Signed in full, and dated 1685; panel, 18½ inches by 14½ inches.

Engraved by C. Warren in the "Stafford Gallery."

In the collection of G. Braamcamp, Amsterdam, 1752 (Hoet, ii. 509).

*Sales.*—G. Braamcamp, Amsterdam, July 31, 1771, No. 205 (2010 florins, H. de Winter).

N. Doekscheer, Amsterdam, September 9, 1789, No. 42 (1465 florins, Fouquet).

Marin, Paris, March 22, 1790 (3000 francs).

J. Gildemeester, Amsterdam, June 11, 1800, No. 119 (910 florins, J. Spaan).

In the collection of the Marquess of Stafford.

In the collection of Lord Francis Egerton (valued in 1829 by Sm. at £367 : 10s.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 263.

51. **THE INTERIOR OF A KITCHEN.** Sm. 40.—A comely young woman, in profile to the right, stands at a table scouring a brass pot. She wears a dark grey skirt, a white kerchief, and a small neat cap. By the wall is a high chimney-piece. A basket and a lantern lie on the floor. Various kitchen utensils are cleverly introduced. According to Waagen (iii. 477), the picture has unusual vigour and freedom of execution such as one rarely finds in this painter. "This little picture possesses unusual vigour and freedom, and induces a regret that the master has not more frequently painted in this style" (Sm.).

Panel, 8 inches by 7 inches.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 157; it was there in 1829 (Sm.).

52. **A MAID-SERVANT AND A LITTLE GIRL.**—At an open window, through which the sun shines in, stands a maid-servant who cooks something in a pan. She converses with a little girl who is about to bake a cake. One of the painter's most attractive works, according to Waagen (Suppl. 162).

In the collection of A. J. Robarts, London.

53. **A YOUNG MAID-SERVANT.**—In an interior. On the left, near a pump, she is scouring a pan. In front of her to the left is another pan. She wears a red dress and a blue apron.

18 inches by 14 inches.

Exhibited in Paris, 1911, No. 141.

In the collection of A. Mayor, Paris.

54. **A KITCHEN.**—After the manner of Pieter van den Bosch or Bos.

In the collection of the late Adolphe Schloss, Paris.

55. **The Interior of a Kitchen.** Sm. Suppl. 3.—In a kitchen sits a young cook scraping carrots. She wears a brown jacket, a red bodice, a green skirt, a white apron, and a white cap. On a bench at her side are two apples, an earthenware pot, a pail with a sieve on it, three fish, a bunch of carrots, a tub, and other objects. In the left background are a window and the fireplace. The colouring and the types are characteristic of Slingeland. But the monogram and the date "P. 1648" leave room for doubt as to whether the picture is not by another and an older master. "Exquisitely finished" (Sm.).

Panel, 9 inches by 8 inches.

Engraved by Moitte in the Brühl collection as a Dou.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 980, as an Egbert van der Poel (?); it was there in 1842 (Sm., who valued it at £150).

55*a*. **A Woman cooking Pancakes.**

*Sales.*—Adriaan van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 88), No. 15 (115 florins).

H. Sorgh, Amsterdam, March 28, 1720 (Hoet, i. 242), No. 10 (305 florins, with 55*c*).

55*b*. **A Girl scouring.**—Good.

*Sale.*—Amsterdam, March 25, 1728 (Hoet, i. 321), No. 12 (51 florins).

55*c*. **A Woman in a Kitchen scraping Turnip-rooted Cabbages.**

*Sales.*—Adriaan van Hoek, Amsterdam, April 7, 1706 (Hoet, i. 88), No. 14 (200 florins).

H. Sorgh, Amsterdam, March 28, 1720 (Hoet, i. 242), No. 9 (305 florins, with 55*a*).

The Hague, May 3, 1729 (Terw. 6), No. 72 (110 florins).

55*d*. **Five Persons in a Cottage Kitchen.**—Accessories. Very well painted.

18 inches by 23½ inches.

*Sale.*—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 525), No. 74 (205 florins).

55*e*. **A Kitchen.**—A party of five persons. Many accessories. Well painted.

17½ inches by 22½ inches.

*Sale.*—Bicker van Zwieten, The Hague, April 11, 1741 (Hoet, ii. 20), No. 85—but No. 99 of the original catalogue—(240 florins, Van Olden).

55*f*. **A Woman by the Fireside.** — A woman sits by the fireside stirring a pot of milk. Very natural.

11½ inches by 9½ inches.

*Sale.*—Wannaar and others, Amsterdam, May 17, 1757, No. 7.

55*g*. **A Kitchen.**—On a table are a basket of apples and another full of quinces and turnip-rooted cabbages. On the wall hang an earthenware colander and a jug. Accessories. Very carefully painted.

Panel, 14 inches by 12 inches.

*Sales.*—L. van Heemskerk, Leyden, September 2, 1771, No. 24 (51 florins, J. van der Marck).

J. van der Marck, Amsterdam, August 25, 1773, No. 300 (46 florins, Calkoen).

P. Calkoen, Amsterdam, September 20, 1781, No. 119 (35 florins, Nijman); measuring 12½ inches by 13½ inches.

56. **A Young Woman and a Maid-Servant.** Sm. 11.—A young woman sits at a table on which is a bottle with flowers. She seems to be giving money and orders to her maid-servant who stands before her with a market-pail on her arm. In front is a little dog. At the back a violin hangs on the wall. A chair stands in front of the hearth beside a bed.

Panel, rounded at top, 13 inches by 11 inches.

Mentioned by Descamps.

*Sales.*—Dubois, Paris, 1785 (720 francs).

J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 384 (410 florins, Fouquet).

57. **Interior with Two Figures.** Sm. 15.—A comely young woman stands at a table cleaning fish. An officer stands behind the table, resting one hand on her shoulder and holding a wine-glass in the other hand. Near the girl are a pewter pot and a tureen, and various other kitchen utensils.

Panel, 15½ inches by 12 inches.

*Sales.*—Coclers, Paris, 1799 (600 francs).

H. G. Oosterdijk and H. van der Heuvel, Amsterdam, October 8, 1800, No. 76 (88 florins, Coclers); by Slingeland or in his manner—measuring 17 inches by 13 inches.

57*a*. **A Kitchen.**—A maid-servant is putting birds on a spit. A woman with a child on her lap gives the maid an order. The whole picture is tenderly and naturally rendered.

Canvas, 22 inches by 30 inches.

*Sale.*—J. A. Brentano, Amsterdam, May 13, 1822, No. 314 (60 florins).

58. **A Kitchen.**—The kitchen is filled with very many household utensils and other objects. A young woman at a table scours copper and pewter vessels. Near her a boy plays the rommelpot. In front are copper pots, a pair of bellows, a cat seated, and so on. The whole is very finely rendered, and painted brightly and artistically in the manner of G. Dou.

Panel, 12½ inches by 11 inches.

*Sales.*—J. van der Putte, Amsterdam, May 22, 1810, No. 93; by Slingeland or in his manner.

H. A. van der Heuvel, Utrecht, June 27, 1825, No. 56 (251 florins, Van den Berg).

59. **A Kitchen with a Maid-Servant scouring.** Sm. Suppl. 6.—In a kitchen a comely maid-servant scours pots. Various cooking utensils and other objects. An "exquisitely finished picture" (Sm.).

Panel, 13 inches by 17 inches.

*Sale.*—Thomas Emmerson, London, 1829, No. 6 (£147).

60. **A Kitchen.**—In a kitchen are a woman, a child, and a maid-servant. Various eatables and cooking utensils are to be seen.

Panel, 22½ inches by 32 inches.

*Sale.*—J. F. Sigault, Amsterdam, December 3, 1833, No. 190.

61. **A Dutch Kitchen.**—At a table, almost covered with a bright red cloth, stands a comely young Dutch woman cutting vegetables into a little pot. At the other end of the table are a small plate of herrings, an overturned pewter pot, a copper pan, a large earthenware pot, and other objects. At the back is a chimney-piece; on the shelf are a pair of bellows, a lamp, jugs, and other household things. An excellent picture;

the effect of light and shade, the colour, drawing, and brushwork are in a like degree admirable.

Panel, 11 inches by 9 inches.

*Sale.*—Stevens, Antwerp, August 9, 1837, No. 37 (3000 francs, Ter Bruggen).

62. **A Kitchen.**—A maid-servant cleans fish at the table. An amorous cavalier lays his left hand on her; he holds in his right hand a beer-glass from which he is about to drink. Vegetables are strewn on the floor. Through a door at the back is seen a party of ladies and gentlemen. Painted in the manner and with the delicacy of Dou's works.

Panel, 6 inches by 8 inches.

*Sale.*—P. J. F. Vrancken, Lokeren, May 15, 1838, No. 121 (1175 florins, Borden).

63. **A Kitchen.**—In front a woman seated near some vegetables is plucking a duck. Beside her stands a boy. Behind her is a man. Finely rendered.

Panel, 12 inches by 12½ inches.

*Sale.*—Amsterdam, April 20, 1841, No. 81 (50 florins, Engelberts).

64. **A Kitchen Scene.**—In a kitchen a maid-servant stands at a table on which lies a bunch of carrots. She converses with a little boy opposite to her. On the floor lie some dead game. Carefully and well painted.

Panel, 9 inches by 7 inches.

*Sales.*—Amsterdam, April 24, 1811, No. 113 (50 florins, Van Yperen).
W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 171 (40 florins, Roos).
C. S. Roos, Amsterdam, August 28, 1820, No. 101 (90 florins, Luderus).
Luderus and others, Amsterdam, April 27, 1840 (80 florins, Roos).
J. A. Töpfer, Amsterdam, November 16, 1841, No. 73 (72 florins, Roos).
F. van Harencarspel Eckhardt and others, Amsterdam, August 15, 1842, No. 106 (100 florins, Challa).

64*a*. **A Kitchen.**—A lady and a maid-servant.

Canvas.

*Sale.*—Van Barneveld, Van den Haute, and others, Antwerp, February 26, 1844, No. 17.

64*b*. **A Young Cook with Fish.**—A young cook is gutting fish which she takes out of a tub. Of great delicacy and fine execution.

*Sale.*—Paris, March 4, 1845, No. 98 (540 francs).

65. **A Kitchen.** Sm. 23, and Suppl. 29.—In the centre of a kitchen a pot of soup is simmering on the fire. Near it sits a young woman, holding on her lap an earthenware pan and tasting the soup in a spoon. Behind her is a table with a cover, on which are a willow basket, a bottle, a spoon, and a pestle and mortar. On a shelf on the wall above are books and a torch. Near the table at the back is a pan of cabbages and carrots.

In another place is a group of kitchen utensils—a basket of turf and wood, a copper pot, an overturned pail, and other objects.

Panel, 13½ inches by 11 inches.

*Sales.*—J. Gildemeester, Amsterdam, June 11, 1800, No. 200 (310 florins, Labouchère).

M. L. Lapeyrière, Paris, April 14, 1817 (2005 francs).

In the collection of F. Boursault, Paris; bought as a whole in 1838 by Arteria for E. Higginson.

*Sale.*—Edmund Higginson, Saltmarshe Castle, June 4, 1846 (£50 : 8s., Goldsmid); in the 1842 catalogue, No. 64.

66. **A Young Woman scouring Fire-Irons.** Sm. 19, and Suppl. 10.—A room with a large projecting chimney-piece at the side. In front stands a comely maid-servant, wearing a white cap, a drab jacket, and a bluish apron. She is scouring a pair of tongs on the top of a tub. Near her and round the room are a long-handled saucepan, a pot, a candlestick, a jug, a frying-pan, a Turkey carpet, and a picture. "Every part of this little picture is finished with the most elaborate care" (Sm.).

Panel, 16 inches by 18 inches.

Exhibited in London, 1845, No. 28.

*Sale.*—Mrs. Gordon, London, April 1808 (£48 : 16 : 6).

In the collection of William Wells, Redleaf, 1842 (Sm., who valued it at £157 : 10s.).

*Sale.*—W. Wells, London, May 12, 1848 (£87 : 3s., Evans).

67. **A Woman drawing Water.** Sm. Suppl. 18.—In a homely Dutch scene, with various cooking utensils, a woman in a red jacket and a brown apron draws water at a well. A child stands crying at her side. "Painted in the artist's broad and free manner" (Sm.).

Panel, 13½ inches by 11 inches.

*Sales.*—W. A. Verbruggen, The Hague, September 27, 1831, No. 55 (276 florins).

P. J. and B. van der Muelen of Coblenz, Amsterdam, August 22, 1850, No. 66.

67*a*. **A Kitchen.**—In a kitchen a herdsman stands beside the cook who is plucking a duck.

Panel, 8½ inches by 7½ inches.

In the collection of J. P. Weyer, Cologne, 1852 (Parthey, ii. 556).

67*b*. **Interior of a Cottage.**—In the outer room of a cottage an old woman stands drawing water. She is surrounded by cooking utensils and peasant furniture. Very finely rendered and well painted.

Panel, 13 inches by 11 inches.

*Sales.*—Amsterdam, September 26, 1854, No. 37.

(First supplement) Amsterdam, November 29, 1854, No. 45.

68. **Interior of a Wash-House.**—A washerwoman draws water from a pump in the middle of the wash-house. She is in full light; her red jacket, over which she has a grey apron, forms a bright spot. Beside the fire blazing on the hearth a smoker fills his pipe. On a low chair

beside him sits a child. At some distance from this group a little girl with her hands under her apron is about to follow her mother, who goes away to the right background where the landscape is seen through a small window. Among the various accessories are, in the centre, a copper pot and a tub; to the left is a copper pot on a cask. Farther away hens are perched here and there on a cart and on blocks of wood. Also there are cabbages, a pail, and so on. In the right foreground lies a dog.

Panel, 14 inches by 20 inches.

*Sale.*—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 101 (445 francs, Dirksen).

69. **A Kitchen.**—On the floor is a still-life group, consisting of a fruit basket, cabbages, apples, an axe, a terra-cotta vase, and part of a blue curtain. On the wall are a pot and a kettle with a hole in it.

Panel, 10 inches by 12½ inches.

*Sale.*—Dr. van Cleef, Paris, April 4, 1864, No. 86 (600 florins, Schouten; bought in).

70. **A Dutch Kitchen.**—On the right, near a high chimney-piece, a maid-servant stands at a table on which are an overturned pewter pot and a pewter dish for vegetables. The maid scolds a little dog, holding out a gnawed bone which she has picked up and from which he has eaten the meat. A chair, vessels, and a large number of other things complete the picture.

Signed in full on the right at foot; panel, 19½ inches by 15½ inches.

*Sale.*—Neven, Cologne, March 17, 1879, No. 187.

71. **The Ironing Woman.**—In a room to the left beside a tall chimney-piece are a pot and a pair of bellows. To the right, on an upturned cask covered with a white cloth, are a pewter coffee-pot, an axe, and a dish of meat. On the floor near the cask lie a straw hat, a bowl, and other things. At the back the washerwoman irons linen on a table. In front of her to the left sit two persons, one of whom lights a pipe. All the objects accumulated in this picture are rendered in their minutest details with finished delicacy.

Panel, 13 inches by 10 inches.

*Sale.*—Baron de Beurnonville, Paris, May 9, 1881, No. 473.

72. **A Woman frying Pancakes.** Sm. Suppl. 8.—An elderly woman, seen almost in full face, sits frying pancakes. She wears a red dress and a blue apron. Beside her to the left sits a child in a brown dress and a large hat. In the background at her side are some pieces of wood, a pan, and a dish of butter. "Painted in a broad and free style of handling" (Sm.). [Pendant to 73.]

Signed with the monogram; panel, 17 inches by 14 inches.

In the collection of Madame de Haan-Bierens, Amsterdam, 1842 (Sm.); sold under the name of her father D. Bierens, Amsterdam, November 15, 1881; this was No. 18.

73. **A Garret.** Sm. Suppl. 9.—An old couple are in a garret. The man, wearing spectacles, reads aloud. His wife, wearing a red dress and a

blue apron, peels potatoes. Both look at a small boy, with his school-books under his arm and his hat in his hand, who stands before them and gives a message. The light enters from the left through an attic-window, under which is a rabbit-hutch. "Painted in a broad and free style of handling" (Sm.). [Pendant to 72.]

Signed with the monogram on the left; panel, 17 inches by 14 inches.

In the collection of Madame de Haan-Bierens, Amsterdam, 1842 (Sm.); sold under the name of her father D. Bierens, Amsterdam, November 15, 1881; this was No. 19.

73*a*. **A Dutch Interior.**—To the left are two women, one of whom peels potatoes, with a man, talking vivaciously. To the right a peasant, who is smoking, watches the group attentively.

Signed on the right with the monogram; panel, 6 inches by 9 inches.

*Sale.*—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 162.

73*b*. **A Woman plucking a Bird.**—Many accessories.

22½ inches by 20 inches.

*Sales.*—Pieter Testas the younger, Amsterdam, March 29, 1757 (Terw. 178), No. 34—but No. 31 of the original catalogue—(58 florins, Rongent).

(Possibly) Honywood and others, London, December 14, 1895, No. 55.

74. **A WOMAN WITH A PAIL.**—She draws water from a well. The execution strongly reminds one of Dou.

Panel, 10½ inches by 7 inches.

Exhibited at the British Institution, London, 1851, No. 24; and at the South Kensington Museum, London, 1891-1898, No. 1.

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; sold as a whole in 1898 to the London dealers P. and D. Colnaghi and A. Wertheimer.

75. **A YOUNG COOK.**—At a table on which are vessels, meat, and other things, a young woman sits cleaning a hare. On the wall hang plates and pots. At the back are a bench with a full basket on it, a sucking-pig, a wine-cooler, and so on.

Signed on the left at foot with monogram; 22 inches by 16 inches.

*Sale.*—Professor Wedewer of Wiesbaden, Cologne, May 1, 1899, No. 211.

76. **A Woman peeling a Lemon.**—A Dutch woman in a fur-trimmed gown and white cap is on the right of a room, peeling a lemon. On the floor in front of her are vegetables. Behind her is a boy with a pot. In front of a window to the left is a table with a blue cover, on which are a lace-pillow, a book, and a candle. Before the table is a chair. On the floor are pots, pewter vessels, and a broom.

Panel, 18 inches by 16 inches.

*Sale.*—F. Gerstel, Berlin, January 21, 1908, No. 80.

77. **A KITCHEN.** Sm. 3, and Suppl. 26.—Three women are in a kitchen. The nearest woman draws water from a well. The two others

wash clothes in a tub at the back. Among the various things in the room are a copper dish, a broom, a cask, an overturned pewter pot, and so on. The execution is extremely delicate.

Panel, 16 inches by 14 inches.

*Sales.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 508), No. 29 —but No. 30 of the original catalogue—(690 florins).
Dubois, Paris, December 7, 1840 (4700 francs).
Edwards, Paris, May 25, 1905, No. 41.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1911, No. 38.

78. **A WOMAN WITH A CAT AND A MOUSE.** *See* Sm. 39.—A woman in blue satin stands on a table on which is a cat. She holds a mouse by the tail, and the cat watches it, ready to spring. On the table is a mouse-trap; near it lie books of music. On the wall hangs a guitar. According to the sale-catalogue of 1739, the woman was painted by Willem van Mieris, and the rest by Slingeland. The picture is assigned to W. van Mieris by Sm. under Mieris (Sm. Suppl. 52). It is mentioned with praise by Houbraken (iii. 162).

Signed in full on the left, and also signed "Willem van Mieris," and dated 1693 on the right at top; panel, 9 inches by 7½ inches.

Pendant to a picture of a baker by W. van Mieris.

*Sales.*—Amsterdam, April 15, 1739 (Hoet, i. 580), No. 79 (101 florins).
Jan Jacob Brants, Amsterdam, April 20, 1813, No. 26 (401 florins, Yver).

In the Steengracht collection, The Hague; it was there in 1842 (Sm.).

79. **A Domestic Scene by Candlelight.**—In the centre of a rustic interior a mother sits with her infant in her lap. To the right is her spinning-wheel. On the left a broom is leaning against a piece of furniture, on which are some carrots and a copper dish. From the background comes an old woman carrying a lighted lamp. From the ceiling hangs a bird-cage. Rendered with the greatest delicacy.

Panel, 5½ inches by 4½ inches.

*Sale.*—L. B. Coclers, Amsterdam, April 8, 1816, No. 101 (220 florins, Josi).

80. **A Sleeping Woman.**—Beside a cradle in which lies a sleeping infant a woman with a lace-pillow on her lap has fallen asleep. A MS. note in the sale-catalogue, "S. v. Duifs 1671," possibly means that the signature of Steven van Duyven was on the picture.

Panel, 17½ inches by 14 inches.

*Sale.*—H. A. Wttewaal, Utrecht, March 30, 1775, No. 18 (400 florins, De Koning).

81. **A Young Couple asleep.**—The woman leans on the infant's cradle. The man bends forward with his arm on a stool, upon which stands a bowl of pap for the new-born child. At the back a maid-servant holds out her apron to catch a ham which a stable-boy standing on a ladder is taking down. A cat and a dog, taking advantage of the master's sleep, steal from two dishes.

Panel, 9 inches by 12 inches.

*Sale.*—J. H. Beissel, Brussels, April 6, 1875, No. 130.

82. **A MAN DRINKING.** Sm. 39.—Half-length. He raises his glass. On the table are a jug, pipes, and tobacco. Mentioned with praise by Houbraken (iii. 162). [Pendant to 110.]

Signed "P. S." (? genuine); panel, 8 inches by 6 inches.

*Sales.*—Amsterdam, August 6, 1783, No. 72 (19 florins 50, with pendant, Van der Schley).

J. Rendorp, Amsterdam, July 9, 1794, No. 56 (58 florins, Yver for a foreign purchaser).

In the collection of G. M. Clauss, Leipzig, who gave it to the museum.

In the Leipzig Town Museum, 1903 catalogue, No. 354.

83. **A YOUNG GIRL EATING BROTH.**—In a room. She sits, wearing a dress of red, blue, and yellow. Rich still-life. Brown in tone. It reminds one also of P. van den Bosch or Bos.

In the collection of A. Lenglart, St. Maurice, Lille.

84. **Breakfast.**—Half-length. A man with long fair hair and a short moustache, wearing a reddish-grey costume and a tall grey hat, sits to the left at an upturned cask. He turns to the right and leans on the arm of his chair. He holds in his left hand an earthenware jug; he lifts in his right hand his beer-glass, at which he looks with satisfaction. On the cask, over which a napkin is carelessly thrown, are a plate with a herring on it, a knife, a piece of black bread, and some beer. The attribution is not quite certain.

Traces of a signature are barely visible on the cask; canvas, 11 inches by 7 inches.

Acquired during the reign of Catherine II., Empress of Russia.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 922.

85. **An Old Woman at Table.**—Half-length. She sits in her room, eating soup with a wooden spoon out of an earthenware pot. Beside her is a small table on which is a white loaf which has been cut. On the back wall hangs a figure-piece. Natural and very finely rendered.

Panel, 7 inches by 6 inches.

*Sale.*—Amsterdam, July 4, 1785, No. 301 (12 florins 12, Motte).

86. **Two Men.** Sm. 25.—In the right foreground two men sit at a table. One smokes a pipe and holds a jug. Behind his chair stands a comely young woman. On the table are cards. In front lies a dog; on the opposite side are carrots on a tub. At the back is a woman with a child.

Panel, 18 inches by 12 inches.

In the collection of the Duchesse de Berry, Paris, 1829 (Sm.).

87. **A Boy eating Broth.**—At an open food-cupboard, standing beside a chimney-piece, a little boy sits eating broth out of a red cup. Beside him are a cat and a dog which is licking a pot. Above the

cupboard hangs the portrait of Admiral Tromp. Under it are an earthenware bottle, a loaf, and butter. Attractive and simple in arrangement.

Signed on the bottle ; panel, 9 inches by 8 inches.

*Sales.*—De Quarles, Amsterdam, October 19, 1818, No. 47 (400 florins, Hulswit).
Amsterdam, May 14, 1832, No. 88 (360 florins).
Jelgerhuis and Saportas, Amsterdam, December 12, 1836, No. 49 (Lamberts).

87*a*. **A Youth at a Table holding a Goblet.**

*Sale.*—Amsterdam, April 27, 1847, No. 6.

88. **Interior of a Cottage.** Sm. 22.—Several figures in a cottage. A child saying grace is especially prominent. A dog and various objects are in the room. "An exception to the artist's usual manner of painting, being freely handled and vigorous in colour and effect" (Sm.).

Panel, 16 inches by 12 inches.

*Sale.*—R. Bernal, London, 1824 (£73 : 10s.).

In the collection of Sir Robert Peel, Bart., London, 1829 (Sm.) ; it was there in 1854 (Waagen, i. 402), but is not now in the National Gallery.

89. **A Young Girl eating Broth.**—A little peasant girl, seated with an earthenware pot in her lap and a spoon in her hand, interrupts her meal to smile. At the back is a cupboard. In front is a table.

Signed on the left with an illegible signature of an unusual kind ; canvas, 6 inches by 4½ inches.

*Sale.*—F. Delessert, Paris, March 15, 1869, No. 83 (700 francs).

90. **The Little Gourmands.**—A little boy, wearing a broad-brimmed hat, has dipped his spoon in a pot of broth and is putting it to his mouth ; but a little girl grasps his arm and claims her share. On the floor round them lie cooking utensils.

Panel, 6½ inches by 6 inches.

Exhibited in the Dutch Exhibition, Brussels, 1882, No. 223.
*Sale.*—Ruelens, Brussels, April 17, 1883, No. 247.

90*a*. **A Man smoking at a Table.**—He smokes his pipe placidly. Of a delicacy which equals Dou.

Panel, 5½ inches by 4 inches.

*Sale.*—F. J. O. Boymans, Utrecht, August 31, 1811, No. A. 80.

91. **A Young Man lighting his Pipe.** Sm. 26.—He wears a dressing-gown and a picturesque cap. He sits at a table, lighting his pipe at a candle held in his left hand. Many accessories. In all respects as good as a picture by Dou. "Admirably painted" (Sm.).

Signed, and dated 1684 ; panel, 8 inches by 6½ inches.

Exhibited in London, 1837, No. 134 ; and at Leeds, 1868, No. 633.
In the collection of A. de la Court van der Voort, Leyden.
*Sale.*—Catharina Backer, widow of A. de la Court, Leyden, September 8, 1766 (Terw. 545), No. 21 (480 florins, De Winter).

In the collection of Paignon Dijonval, Paris; bought by the London dealer Emmerson before 1829 (Sm.).

*Sale.*—Charles Brind, London, May 10, 1849 (£27 : 6s., Smith); sold by Sm. in 1849 to W. Delafield.

In the collection of Henry Harvey, London, 1868.

91*a*. **A Young Lady reading a Letter.**

Signed with the monogram, and dated 1690; panel, 8 inches by 7 inches.

In the Ritter collection, Leipzig, 1860 (Parthey, ii. 555).

92. **SINGING PRACTICE (or, A Musical Family in a Cottage Kitchen).** Sm. 32, and Suppl. 19.—On the left, a peasant in a black jacket with a black cap and grey boots plays the fiddle. To the right, a small boy in a yellow doublet and white apron holds a music-book and sings. He is accompanied by a man in a chestnut-brown coat, who stands farther back. To the left is a little boy. The housewife, who is behind the fiddler, wears a grey dress and a white apron, and is cleaning vegetables. Household utensils are scattered all over the scene. In front of the hearth to the right are a cat and a dog. A "beautiful example of the master" (Sm.).

Signed in full in the centre; panel, 18½ inches by 24 inches.

In the collection of A. L. van Heteren, The Hague, 1752, (Hoet, ii. 460); bought for the Rijksmuseum in 1809.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2203.

93. **THE UNMUSICAL DOG.** Sm. 30.—To the left of a handsome room, a young girl sits, turned to the right, in an easy chair. She wears an orange dress with a white apron and a blue jacket trimmed with white fur. She holds a little spaniel in her right arm. With her left hand she repulses a young man, who bends over her and prods the dog with a flute in his right hand. The young man is bareheaded and has no beard. He wears a jacket with slashed sleeves over a white under-garment, and a lace cravat. On the floor to the left lie three music-books. On the right is a chair with a coloured cover, on which lie a violin and a bow. In the right wall is a tall pillared chimney-piece. At the back are a chair and a bed.

Signed in full on the right at top, and dated 1672; panel, 15½ inches by 12 inches.

A replica is in the collection of Prince Jussupoff, St. Petersburg.

Acquired for Dresden in 1708 by F. Lemmers from Antwerp.

In the Dresden inventory of 1722, No. A. 503.

In the Dresden Gallery, 1908 catalogue, No. 1761.

94. **THE SINGER.**—A lady, seen in full face, is singing; she holds her music-book in her left hand. She wears a green dress with a red wrap and a white feather ornament in her hair. Above the harpsichord to the right hangs a lute. In the left background a boy brings a chair.

Signed in full to the right on the lid of the instrument; panel, 13 inches by 10 inches.

Taken out of the store-room at Dresden in 1860; its history before then cannot be traced.

In the Dresden Gallery, 1908 catalogue, No. 1763.

95. **THE MUSIC LESSON.**—In a handsome room, with a red curtain above to the left and a gay embroidered curtain above to the right, a young lady sits, turned to the right, at the harpsichord. Her fingers glide over the keys as she looks at the spectator. She wears a vivid red gown under a blue dress, with elbow-sleeves, and has a string of pearls at her throat. Beside her stands an old music-master, with long hair and a white cravat; he looks at a music-book held in his right hand, and beats time with his left. On the floor in the left foreground is a handsome wine-cooler of chased metal. To the right is a bass viol. At the back is a tall chimney-piece. To the left is an arched passage, with a view of a garden. From the ceiling hangs a metal chandelier.

Panel, rounded at top, 23½ inches by 18½ inches.

In the Dresden inventory of 1754, ii. 718, as a Slingeland.

In the Dresden Gallery, 1908 catalogue, No. 1764; catalogued as after the manner of Slingeland.

96. **A YOUNG LADY.**—She has a music-book on her lap, and plays the guitar.

7½ inches by 6½ inches.

In the collection of G. Winkler, Leipzig.

In the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 245.

97. **THE VIOLIN PLAYER.** Sm. Suppl. 11.—Behind an arched opening overgrown with vine stands a violin player, turned a little to the right. He is tuning his instrument; he holds the violin and bow in his right hand and strikes the strings with his left. He looks upwards. He is beardless and has long brown curls. He wears a purple cloak, a white cravat, and white lace cuffs. On the window-sill lie a flute, an open music-book, and a book in a brown cover. Below to the right is a snail. At the back is a dark room.

Signed in full, and dated 1677; panel, 9 inches by 7½ inches.

Engraved by L. Kühn.

*Sale.*—S. van der Huls, The Hague, September 3, 1737 (Hoet, i. 479), No. 12 (185 florins).

In the Schloss, Schwerin, 1792 catalogue, p. 79, No. 23.

In the Schloss, Ludwigslust, 1821 catalogue, No. 122.

In the Schwerin Museum, 1882 catalogue, No. 958.

97*a*. **A Comely Young Girl at the Harpsichord.**—In a handsomely furnished room. Attractive in colour and treatment.

Panel, 11½ inches by 9 inches.

*Sales.*—Ghent, September 23, 1777, No. 255 (28 francs).
J. Clemens, Ghent, June 21, 1779, No. 261.

98. **A Lady at Music in a Room.**—At a table partly covered with a cloth sits a comely lady in a purple satin jacket. She is seen to

the knees. Her head and throat are adorned with pearls. She holds a lute in her left hand, and with her right hand turns the page of a music-book lying on the table before her. A fine cabinet-piece, which is in all respects uncommonly delicate and careful in execution.

Panel, 9 inches by 7½ inches.

*Sale.*—S. Stinstra, Amsterdam, March 26, 1783, No. 126 (120 florins, Yver ; bought in).

98*a*. **A Youth playing the Violin.**—In a courtyard. Good and delicately finished.

Panel, 5 inches by 5 inches.

*Sales.*—H. Wannaar and others, Amsterdam, May 17, 1757, No. 56. Amsterdam, April 16, 1792, No. 82 (10 florins, Yver).

99. **A Young Lady at Music.** Sm. 14.—She sits at a table, looking over a sheet of music. She holds a guitar in her left hand. Her hair is adorned with pearls. She wears a purple bodice and a yellow skirt trimmed with black lace. Near her are a vase of flowers and a carpet.

Dated 1677 ; panel, 8 inches by 7 inches.

In the collection of the Maréchal de Noailles.

*Sale.*—Durney, Paris, June 21, 1797 (1300 francs).

99*a*. **A Comely Girl holding a Music-Book.** — Very finely rendered.

Oval copper, 4½ inches by 4 inches.

*Sale.*—P. Fouquet, Amsterdam, April 13, 1801, No. 68.

99*b*. **A Lady with a Lute.**

*Sale.*—Bryan, May 7, 1804, London (£113).

100. **A Young Lady playing the Guitar.**—She sits on a chair, with a music-book lying open on her lap. Her hair is curled, and her neck is covered with a lace kerchief. Her sleeves and her black gown are trimmed with lace. Her white satin skirt is shot with an apricot tint, and adorned with gold lace. A picture of the greatest delicacy and transparency.

Oval panel, 3 inches by 2½ inches.

*Sale.*—L. B. Coclers, Amsterdam, August 7, 1811, No. 71 (240 florins, De Vries).

101. **The Musical Cook.** Sm. Suppl. 7.—In the foreground of a kitchen sits a young woman, in a yellow jacket and green skirt. She has on a dish in her lap a duck which she has just plucked. She is playing on a pipe to amuse a child at her side. Her skill attracts the attention of a youth, with a staff in his hand, who stands listening. In front are a basket of feathers and a pail with an earthenware pan on it. Various cooking utensils are scattered about. "A highly wrought production" (Sm.). [Possibly identical with 108.]

In the collection of E. W. Lake, 1842 (Sm.).

*Sale.*—E. W. Lake, London, 1845 (£69 : 6s., Burton)—according to a MS. note by Sm. in his own copy of his catalogue.

102. **Interior, with a Violin-Player and Listeners.** Sm. 2, 8, 20, and Suppl. 15. — In a room a merry fellow, wearing a purple costume and a plumed cap, sits at a table covered with a cloth, on which are a glass, a tobacco-box, dice, and cards. He holds in his left hand an earthenware beer-mug, resting on his knees, and in his right hand a pipe. His face has a contented expression. Beside him stands a comely girl, resting her hands on his chair. Both seem to listen with devout attention to the vigorous playing of a violin by an old man seated on the other side of the table. Through an open door are seen two children and a young girl, who watch the scene curiously. On a cask to the left lie a woollen cloth and some carrots. At the back is an earthenware pot. On the floor to the right is a sleeping dog. A capital work, with very fine drawing, spirited and natural characterisation of the figures, good light and shade, and wonderfully incisive brushwork.

Panel, 15 inches by 13½ inches.

Exhibited with the collection of the Duchesse de Berry in London, 1833, for private sale (priced at £400).

*Sale.*—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 389), No. 57 (600 florins).

In the possession of Willem Lormier, The Hague, 1752 (Hoet, ii. 437); according to his store-room catalogue of December 1754, No. 238, he had bought it through Monjé from Count Wassenaar-Obdam (for 780 florins).

*Sales.*—W. Lormier, The Hague, July 4, 1763 (Terw. 328), No. 228 (1400 florins).

Amsterdam, April 17, 1783, No. 207 (1300 florins, Viet).

H. Croese, Amsterdam, September 18, 1811, No. 80 (700 florins, Van Raven).

H. Croese, Amsterdam, September 20, 1812, No. 51 (499 florins, Waterham).

De Clos, Paris, November 18, 1812 (5000 francs).

M. L. Lapeyrière, Paris, April 14, 1817 (6300 francs); *see* Ch. Blanc, ii. 333.

H. Stokvisch, C. Henning, and others, Amsterdam, May 22, 1823, No. 121 (440 florins, Mensardt).

Duchesse de Berry, Paris, April 4, 1837, No. 61 (5462 francs).

W. Williams Hope, London, June 14, 1849 (£147, Ward).

103. **The Violin-Player.**—A gentleman in a purple cloak stands at an arched window, tuning a violin. On the window-sill lie a music-book and a pipe. Vine-tendrils grow up the side-walls.

Panel, 10 inches by 8 inches.

Exhibited at Leeds, 1868, No. 622.

Then in the collection of Baron de Ferrières.

104. [Identical with 137.]

105. **Royal Children at Music.**—In a vestibule with a blue and white marble pavement a boy with brown curls stands in the attitude of a dancer and beats a tambourine. He has a brown costume with a lace cravat and a plumed cap. To the right, on a step between marble pillars, another boy sits, playing the flute. He has a brownish-red coat with a

white neckcloth and white cuffs. Beside him is a cat which arches its back at a dog on the left. Landscape background. On a balustrade is a peacock.

Panel, 9 inches by 6½ inches.

*Sale.*—Countess Reigersberg, Cologne, October 15, 1890, No. 142.

106. **A Couple at Music.** — A Dutch lady, seen in profile and dressed in a blue bodice with a white kerchief and a red skirt, with black ribbons in her hair, turns over the leaves of a music-album lying open on her lap. She converses with a young gentleman seated at her side. He is in full face and holds a violin.

Oval copper, 8 inches by 6½ inches.

*Sale.*—J. Hauptmann, Paris, May 4, 1891, No. 48.

107. **A LADY AT MUSIC.**—At a table covered with a Turkey carpet, on which lie a music-book and a violin, sits a lady turning over the pages of music with her right hand. She wears a yellowish gown, with a pink drapery over her left arm and a pearl necklace. The background has been repainted.

Panel, 14 inches by 11½ inches.

*Sale.*—Raedt van Oldenbarnevelt of The Hague and others, Amsterdam, April 15, 1902, No. 118 (80 florins).

108. **A WOMAN PLAYING THE FLUTE IN A DUTCH KITCHEN.**—Through a stone opening is seen a Dutch kitchen; a woman plays the flute and a man and a boy listen to her. In front are cooking utensils. An attractive picture. [Possibly identical with 101.]

11½ inches by 9½ inches.

*Sales.*—London, May 27, 1897, No. 192 (£15 : 7s.).
Henry Milner, London, December 6, 1902, No. 36.

109. **A GIRL WITH A PARROT.** — A smiling Dutch girl holds a cage in one hand, while a parrot perches on the forefinger of her other hand.

Canvas, 9 inches by 6 inches.

In the Copenhagen Museum, 1904 catalogue, No. 322; acquired in 1807.

110. **A Lady with a Parrot.** — A well-dressed lady stands at a stone balustrade, on which she rests her left arm. She holds a parrot on her hand. Near her a curtain is drawn back. In the distance is a garden. [Pendant to 82.]

Panel, 8 inches by 6 inches.

*Sales.*—Amsterdam, August 6, 1783, No, 73 (19 florins 50, with pendant, Van der Schley).
Amsterdam, June 10, 1789, No. 54 (9 florins, Yver).

111. **A Girl feeding a Parrot.** Sm. Suppl. 16.—A comely girl, wearing a grey gown, a red skirt, and a neat black cap, stands feeding a parrot beside a table with a cloth. "An exquisitely finished picture" (Sm.).

Panel, rounded at top, 6 inches by 5 inches.

In the Van Loon collection, Amsterdam, 1842 (Sm.); the collection was bought as a whole by the Rothschilds.

112. **A Girl with a Parrot at a Window.**—At a window, partly covered by a red curtain which is looped up at the side, a young girl with a cheerful face holds a cage in one hand and a fine parrot on the other. She wears a plain yellow jacket; her sleeves are turned up to show her shapely arm. Of great delicacy and perfect finish.

Panel, 9 inches by 7 inches.

*Sale.*—Héris, Brussels, June 19, 1846, No. 68.

113. **A Young Girl with a Parrot.**—In a recess a young lady with fair hair, dressed in a rich morning robe, feeds her parrot which is in a cage on a table. A fine cat, seated beside her mistress, casts a greedy look on the favourite bird. Behind the lady a black man-servant holds an owl in his right hand. A rich curtain fills the upper part of the picture. A masterpiece.

Signed in full on the back, and dated 1672; panel, 6½ inches by 5 inches.

In the collection of Baron de Heusch.

*Sale.*—C. R. Ruhl, Cologne, May 15, 1876, No. 98.

113*a*. **A Girl with a Parrot.**

Panel, 12 inches by 9½ inches.

*Sale.*—A. von Keller and others, Frankfort-on-Main, May 17, 1904, No. 80.

114. **LOVERS BY CANDLELIGHT.** Sm. Suppl. 13.—In a room a young woman, seen to the knees and turned to the right, sits smoking a long clay pipe. Beside her to the right sits a young man in a red costume and a black hat. He looks into a large jug which he holds with both hands on his knees. Behind him stands an old woman who lifts her finger at the young woman with a reproachful gesture. On a cask are a lighted candle, tobacco, and a pipe. On a table to the left are onions, a cabbage, and a copper pail. Beside the hearth at the back are a woman, a girl, and a dog. The three figures in front are seen to the knees. Wrongly assigned to Schalcken in the following sales and therefore by Ch. Blanc, and at first by Sm. (Vol. IV. Nos. 51 and 98).

Panel, 8 inches by 10 inches.

Exhibited with the collection of the Duchesse de Berry, London, 1834, for private sale.

*Sales.*—De Julienne, Paris, March 30, 1767 (2410 francs, Abbé Leblanc); *see* Ch. Blanc, i. 140.

Gaignat, Paris, December 2, 1768 (1500 francs); *see* Ch. Blanc, i. 149.

Villeminot, Paris, 1805 (4800 francs, Paillet); *see* Ch. Blanc, ii. 234.

Sold privately from the collection of the Duchesse de Berry, London, 1834 (£280, George Stone).

*Sale.*—London, 1846 (£267 : 15s., Nieuwenhuys); see *Art Sales*, ii. 327.

In the collection of Sir Thomas Baring, who bought it from Nieuwenhuys, 1849.

In the collection of Lord Northbrook, London, 1889 catalogue, No. 140.

115. **A SCENE OF COURTSHIP.**—Behind a peasant girl in a red dress and blue apron stands a peasant. To the right is a boy.

This picture is now attributed to Ary de Vois, whose full signature with the date 1656 is said to have been found on a careful examination. At one time the picture was catalogued as a Pieter van Slingeland, on the authority of Dr. A. Bredius. The author himself concurred in this opinion and pointed out particularly the manner, characteristic of Slingeland, in which the boy to the right is painted. Since the signature came to light, the author has not again examined the picture. Until he has done so, he must adhere to his opinion, especially on the ground that the style of composition is characteristic of Slingeland, but differs from the usual style of Ary de Vois.

Panel, 13 inches by 10 inches.

[According to Mr. D. S. MacColl, it is clearly signed "A. D. Vois, 1656" (the A and D intertwined) under the shelf of the mantelpiece.

Exhibited at the Bethnal Green Museum, London, 1872, No. 182, as "Dutch Courtship," by Ary de Vois.

On the back are chalked the letters "S. C. V."—*Translator.*]

In the Wallace Collection, London, 1910 catalogue, No. 205. [It was doubtfully assigned to Ary de Vois in the first and second editions of the catalogue, 1900-1901; it was assigned to Slingeland in the editions from the third to the eighth, 1901-1908; in the ninth edition, 1909, it was definitely restored to De Vois.—*Translator.*]

116. **LOVERS.**—In a room a young lady is embraced by a gentleman. At the side, on a table, are fruit and a wine-jug. Very finely rendered.

Panel, 6½ inches by 5 inches.

*Sale.*—C. M. Drekman, Amsterdam, April 14, 1857, No. 89.

117. **A PEASANT FAMILY.**—To the left, on a wooden bench, sits an old peasant, filling his pipe. He wears a bluish-green costume; his feet are bare, but the left foot is wrapped in a cloth. On the bench to the left lies a light cloth; to the right is a glass. On a cask in the centre sits a man, seen from the back. He holds in his arms a young woman, who raises a glass in her right hand and looks at the spectator. Behind them a peasant with a cap on his head and a boy to the left are singing. On the floor in front, wooden shoes, a charcoal pan, a straw-covered jug, a flute and a violin, a basket full of cabbages, a pair of bellows, a copper pot, and other objects are scattered about. To the right is a bench. Behind it is the hearth. Against the back-wall is a small cupboard with plates. To the left is a door through which is seen a rustic building.

Panel, 13½ inches by 19½ inches.

In the collection of Count Schönborn-Buchheim, Vienna, Frimmel's 1896 catalogue, No. 57.

117*a*. **A Company of Four Persons.**—Wonderfully fine.

*Sale.*—D. Grenier, Middelburg, August 18, 1712 (Hoet, ii. 360), No. 50 (45 florins).

118. **A Company of Five Persons.** Sm. 1.—Wonderfully delicate in execution.

21 inches by 17½ inches.

*Sale.*—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 389), No. 56 (1050 florins).

118*a*. **A Cottage Interior.**—A man is seated. A boy leans on his knee. In front of him is an earthenware pot. On the floor at the side are a tub, a duck, and fruit. A meritorious picture.

Panel, 5 inches by 6 inches.

*Sale.*—J. F. Wolschot, Antwerp, September 1, 1817, No. 195.

119. **At the Barn-Door.**—In the foreground of the barn are various domestic utensils. A boy and girl come from the door. The picture is painted in the master's very best manner.

Panel, 11½ inches by 14 inches.

*Sale.*—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 111 (119 florins, Brondgeest).

119*a*. **An Interior.**

Exhibited at the British Institution, London, 1847, No. 116.

Then in the collection of P. Botfield.

120. **INTERIOR WITH A LADY SEATED AND A MAN-SERVANT.**—A sportsman enters at a door in the background.

18 inches by 14 inches.

*Sale.*—London, May 13, 1893, No. 82.

120*a*. **A Peasant with a Seated Woman.**—At the back is another peasant.

Signed in full on the right; panel, 8½ inches by 6 inches.

*Sale.*—Munich, April 25, 1904, No. 95.

121. **A BOY ANGLING.** Sm. 18.—On the right, near a tree beside a reedy pool, stands a boy, who looks with a smile at the spectator. His head is bare; he wears a long coat. He holds up his fishing-rod in his right hand; in his left hand is a struggling fish. On the bank in front are flowers. In the wooded distance is a church-tower. In the left middle distance is a heap of bricks. Two birds are flying in the cloudy sky.

Signed in full; panel, 10½ inches by 8½ inches.

*Sale.*—P. van Buytene, Delft, October 29, 1749, No. 8 (300 florins).

In the possession of Willem Lormier, The Hague, 1752 (Hoet, ii. 437); according to his store-room catalogue of December 1754, No. 239, he had bought it from B. Wannaar (for 330 florins).

*Sales.*—W. Lormier, The Hague, June 4, 1763 (Terw. 328), No. 229 (115 florins).

C. A. de Calonne, London, March 23, 1795, No. 19 (£33 : 12s.); *see* Buchanan, i. 243.

Countess of Holderness, London, March 6, 1802, No. 55 (£76 : 13s., G. Fagel); *see* Buchanan, i. 314.

In one of the Prussian Royal palaces.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 854D.

122. **CHILDREN BLOWING BUBBLES.**—At a window-opening are a boy in a bright purple dress, blowing bubbles, and a girl. To the right a Turkish hanging is looped up; to the left is a pot of flowers. Below is a relief of children playing with a goat; the relief is precisely similar to those which occur in Dou's pictures.

Panel, 11 inches by 8½ inches.

In the collection of Prince Liechtenstein, Schloss Feldsberg.

123. **BLOWING BUBBLES.** Sm. 31.—A little boy and girl stand at a carved table, blowing soap-bubbles. The boy, who wears a plumed cap, stands on the left. He holds in his left hand a mussel-shell full of soapsuds, which he blows with a reed in his right hand. The girl stands behind the table, leaning on it lightly with her left elbow. She looks with a smile at a large bubble which rises in the air, and she points to it with her right hand. In her left hand she holds a little earthenware pot. On the table are mussels and little balls. In the left foreground is a chair, on which lies a large pig's bladder.

Signed in full, and dated 1661; canvas, 7½ inches by 6 inches.

Engraved by Forster.
In the Uffizi, Florence, 1910 catalogue, No. 888.

124. **A BOY HOLDING A JUG WITH A BIRD'S NEST.**—Half-length. A boy of about ten stands behind a balustrade. He wears a dark jacket over a white under-garment and a small white cravat. His hair falls on his shoulders; his hat lies on the balustrade in front of him. He holds fast in his left hand an earthenware jug containing a bird's nest, at which he looks with a smile; a bird perches on his uplifted right hand. At the back is a wall; to the left is a view of a garden. "Broadly executed; an early and unusually attractive picture of the master; harmonious and bright in colour."

Panel, rounded at top, 6 inches by 4½ inches.

In the Dulwich College Gallery, London, 1892 catalogue, No. 116 (old No. 151).

125. **A Boy with a Mouse-Trap.** Sm. 13.—On the bank of a stream sits a boy, holding a mouse-trap in his left hand and lifting a dead mouse by the tail in his right hand. His head is bare; the water flows over his naked feet. He looks with a smile straight before him. In the right foreground is a thistle. In the left middle distance is the rocky slope of a hill. Cloudy sky.

7½ inches by 6 inches.

Engraved by Guttenberg in the Le Brun Gallery.
*Sale.*—Destouches, Paris, March 21, 1794.

126. **An Interior.**—With various domestic accessories. At the side are a boy and girl. At the back is a pump. Among the accessories the copper pots are very finely rendered.

Panel, 12 inches by 14 inches.

*Sale.*—G. H. Trochel and others, Amsterdam, May 11, 1801, No. 79 (47 florins 10, Coclers).

127. **A Boy with a Bird.** Sm. 7 and 17.—In a room is a comely little boy in an elegant green dress, having a black velvet cap with feathers on his fair hair. He holds on his left hand a little bird, and has in his right hand a little crutch with bells. A little dog barks at the bird. In front lies a broken bird-cage. On a table with a cover to the left is a pot of flowers. Near it is a chair. At the back, through an open door leading into another room, a maid-servant enters with a market-pail. Above the door hang old pictures. Well finished and remarkably delicate and dignified in handling.

Panel, 13 inches by 10½ inches.

*Sales.*—Van Zaanen, The Hague, November 16, 1767 (Terw. 651), No. 4 (400 florins, Rottermondt, bought in).
G. Braamcamp, Amsterdam, August 22, 1771, No. 206 (560 florins, P. Locquet).
P. Locquet, Amsterdam, September 22, 1783, No. 340 (630 florins, Van Dijk).
Claude Tolozan, Paris, February 23, 1801 (500 francs).
De Sèreville, Paris, 1811 (1196 francs).

128. **Blowing Bubbles.**—At an arched window-opening stand an older boy and a girl who send up soap-bubbles. The girl, who has a white cloth over her dress and a cap, leans her right elbow on the window-sill. She holds in her left hand the pot of soapsuds and watches a large bubble, which the boy, standing behind her to the left, has just blown from a clay pipe held up in his right hand. The boy wears a dark dress and a dark felt hat. At the window, to the right, hangs a bird-cage ; under it is the branch of an apple tree.

Panel, 9½ inches by 6 inches.

*Sale.*—Berlin, May 18, 1897, No. 123.

129. **Portrait of the Painter.**—Half-length, almost in full face. In a black cloak. Dignified and carefully painted.

Oval panel, 5 inches by 4½ inches.

*See* Moes, *Iconographia Batava*, No. 7288.
*Sales.*—Catharina Backer, widow of A. de la Court, Leyden, September 8, 1766, No. 145 (81 florins, J. van der Marck).
Leyden, August 26, 1788, No. 131 (12 florins, Van Zanten).

129*a*. **The Painter and his Wife.**

Exhibited at Amsterdam, 1845, No. 44.
Then in the collection of the widowed Madame J. J. Beckeringh.

130. **CATHARINA VAN BEAUMONT** (1637–after 1690), widow of Jan de Witt (1618-1676).

Signed in full, and dated 1690 ; oval panel, 12 inches by 9 inches.

*See* Moes, *Iconographia Batava*, No. 411.
Exhibited at the Hague, 1881, No. 274.

In the collection of H. J. van der Heim, The Hague.

In the collection of the late Madame de Ritter Zahony van der Heim, Milan ; bequeathed by her to the Dutch Government.

In the De Ritter Zahony collection, Milan ; held on a life-interest.

131. **JOHAN VAN CROMBRUGGE** ( -1683).—Three-quarter length, standing, in full face. He has a slight moustache and long curly hair. He looks at the spectator. He wears a loose brown robe, with a long white neckcloth. He rests his right hand on a table covered with a Turkey carpet, upon which lie a closed book inscribed "Memoriæ Anno 1676," letters and writing materials. With the left hand he gives a letter to a man-servant, who comes forward with a dog. The servant has long hair, wears a dark costume with a white neckcloth, and holds his hat under his left arm. Above to the left a curtain is drawn back. In the left background is a map of Scandinavia and part of Russia. To the right is a wide arched door, giving a view of an anteroom. The brushwork is characteristic. [Pendant to 163.]

Signed in full on the edge of the book, and dated 1677 ; panel, 13 inches by 10½ inches.

*See* Moes, *Iconographia Batava*, No. 1814.

*Sales.*—J. Danser Nijman, Amsterdam, August 16, 1797, No. 250 (45 florins, with pendant).

Madame A. J. van Schaak, born Winkler, Amsterdam, October 21, 1879, No. 35 (528 florins, Boymans Museum).

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 257.

131*a*. **Gerard Dou** (1613-1675), painter, of Leyden.
Miniature.

Exhibited at Leeds, 1868, No. 2860.

Then in the collection of J. Heywood Hawkins, London.

**ANNA GHIJS**, wife of Jan Hubrecht. [*See* 133.]

132. **JAN HUBRECHT** (1606-1669).—Seen in full face, turned a little to the right. In a plain black costume with a white collar.

This picture and the pendant (133) impress one as being in every respect unquestionably authentic works by Slingeland. The date 1653—although it does not occasion doubts—is very remarkable, however, in that the painter was then only twelve or thirteen years of age and that no other dated works from his hand, of this early period, are known.

Signed in full on the left, and dated "Aetatis 47 . 1653" on the right ; oval panel, 5 inches by 4½ inches.

*See* Moes, *Iconographia Batava*, No. 3806.

Exhibited at Leyden, 1850, No. 135 ; and at The Hague, 1881, No. 272, and 1903, No. 119.

In the collection of A. H. W. Hubrecht, Utrecht.

133. **ANNA GHIJS** (1615-1669), wife of Jan Hubrecht.—In a plain black dress, with a broad white collar and a white cap. [Pendant to 132 ; cf. the note on that picture.]

Signed in full on the left, and dated "Aetatis 36 . 1653" on the right ; oval panel, 5 inches by 4½ inches.

*See* Moes, *Iconographia Batava*, No. 2728.

Exhibited at Leyden, 1850, No. 136 ; and at The Hague, 1881, No. 273, and 1903, No. 120.

134. **JOHANNES MEERMAN** (1624-1675), Burgomaster of Leyden, with his wife, **DINA VAN NES** (1623-1681), and **THEIR TWO CHILDREN (or, a Dutch Family)**. Sm. 28.—In the centre of a handsome room the wife sits, turned three-quarters right, wearing a flowered satin skirt and a vermilion jacket trimmed with fur. She looks at the spectator, and points with her left hand to her little daughter, standing beside her to the left. The child wears a long light frock and a white cap. She holds a bird's nest and looks at her mother with a smile. Behind the little girl, at a table covered with a Turkey carpet on which is a lily in a vase, stands the father. He has long hair, and wears a long robe falling in folds. He looks at the spectator. He rests his right hand on a book. He stretches out his left hand to one side, to take a letter from a negro servant. In front, his young son steps from the right towards the group. The boy wears a handsome costume, richly adorned with ribbons. His long fair hair falls on his shoulders. In his gloved right hand he holds a bamboo cane ; in his left hand is his hat. At the mother's feet, in front, lies a spaniel. In the left corner of the foreground is an arm-chair. Behind the mother is a parrot on a perch ; its cage hangs from the ceiling. Above to the left is a curtain. In the left wall is the chimney-piece ; on the shelf is a childish figure. In the right background is an open door. A masterpiece of the painter. It is not proved that the picture represents the family of J. Meerman ; it is thus uncertain whether it is identical with the portrait group of the family of J. Meerman mentioned by Houbraken. Sm. says of it :—" This is the most consequential picture which the writer knows by this painter ; and it is probably the one mentioned by Descamps, representing the family of J. Meerman ; in the execution of which the artist was engaged three years, he having devoted a whole month to the painting of the ruffles and frill only of the young gentleman ; and, indeed, such is the extraordinary finishing of this picture, that it requires the aid of a magnifying glass to discover the delicacy of its pencilling."

Panel, 20½ inches by 17½ inches.

A copy was in the sale :—J. A. van Dam, Dordrecht, June 1, 1829, No. 118 (1350 florins, bought in).

*See* Moes, *Iconographia Batava*, No. 4942, 1 and 4.

Engraved by Filhol.

Mentioned by Houbraken, iii. 162 ; by Descamps ; and by Ch. Blanc, *Histoire des Peintres*, ii.

Acquired in the reign of Louis XVI., King of France, by D'Angevilliers from an English brewer (for 12,000 francs).

In the Louvre, Paris, 1907 catalogue, No. 2568 ; it was valued by the experts in 1816 (at 20,000 francs).

135. **Johannes Joosten van Musschenbroek** (1660-1707).—In this portrait was represented the Oriental lamp in the gable of his house in the Rapenburg at Leyden, with some of the physical apparatus made by him. [Pendant to 136. Cf. 145*a*.]

Exhibited at Leyden, 1850, No. 133.
In the collection of J. T. Bodel Nijenhuis, 1850.

136. **The wife of Johannes Joosten van Musschenbroek.**—[Pendant to 135.]

Exhibited at Leyden, 1850, No. 134.
In the collection of J. T. Bodel Nijenhuis, 1850.

137. **JOHANNES VAN MUSSCHENBROEK AND HIS WIFE.**—The lady, wearing a blue velvet jacket and a white satin skirt, sits, seen in full face with her head inclined to the left, at a marble table, partly covered with a red velvet cover on which lie two music-books. She holds with her right hand a little spaniel ; in her left hand is an open music-book. She has a string of pearls on her bare neck. Behind the table to the left sits her husband, seen in profile with his head raised obliquely. He has long hair and wears a dark costume ; his beardless face is contracted in a slight smile. He holds a violin, touching the strings with his left hand and grasping the bow in his right. From the ceiling in front hangs a curtain. The back wall is panelled ; through an arched doorway is seen a park with a statue. A characteristic picture with glossy flesh-tones and hard colouring. On the back is the following inscription :—" Getrouwd den 25en Augustus 1685. De man geboren te Leiden 2 Augustus 1660. Gestorven te Leiden 10 Januari 1707. De vrouw geboren te Leiden 2 April 1659. Gestorven te Leiden 4 April 1743."

Signed in full, and dated 1685 ; panel, 24 inches by 19 inches.

*See* Moes, *Iconographia Batava*, No. 5232, 1.
In the collection of the widowed Madame van Musschenbroek, Delft.
In the Rhôné collection, Paris, 1854.
*Sale.*—I. Péreire, Paris, March 6, 1872, No. 160 (5200 francs).
In the possession of the Paris dealer F. Kleinberger, 1901.
In the collection of T. Humphry Ward, London.
In the collection of J. Walter, London.

138. **SAMUEL VAN MUSSCHENBROEK** (1639-1682), instrument-maker, of Leyden.

*See* Moes, *Iconographia Batava*, No. 5237, 1.
In the collection of J. L. Bienfait, Amsterdam.

**DINA VAN NES,** wife of Johannes Meerman. [*See* 134.]

138*a*. **Trijntje van Polanen**, the mother of Slingeland.—Splendidly rendered.

Rounded at top, 6 inches by 5 inches.

*Sale.*—A. van Kinschot, Rotterdam, September 20, 1726, No. 56 (35 florins, Winter).

**Trijntje van Slingeland**, born **Van Polanen.** [*See* 138*a*.]

**CATHARINA DE WITT,** born **VAN BEAUMONT.** [*See* 130.]

139. **PORTRAIT OF A GENTLEMAN.** Sm. 34, and Suppl. 20.—He is seen almost in full face, seated at the window of a richly

furnished room. He leans on the window-sill, over which is thrown a Turkey carpet. He looks at a watch in his hand. A blue silk curtain hangs in front. "Finished with surprising delicacy" (Sm.).

Signed in full at top to the right, and dated 1688; panel, 10 inches by 8 inches.

*Sales.*—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 389), No. 58 (265 florins, Da Costa).
B. da Costa, The Hague, August 13, 1764 (Terw. 379), No. 64 (560 florins, Van Heteren).
J. van der Marck, Amsterdam, March 29, 1773.

In the collection of A. L. van Heteren, The Hague; bought as a whole in 1809 for the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2204.

140. **PORTRAIT OF A YOUNG MAN.**—Half-length. Painted on a copper-plate with the pendant (159). Besides the portraits there are a mythological scene ["The Triumphal Procession of Amphitrite"] and a frieze in grisaille by Willem van Mieris.

Signed in full, and dated 1678; oval copper, 4 inches by 3 inches.

*Sales.*—J. M. van Gelder and others, Amsterdam, April 23, 1895, No. 1085.
G. de Clercq, Amsterdam, June 1, 1897, No. 90.

Acquired with the pendant in 1902 by the Rembrandt Society for the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2205.

141. **PORTRAIT OF A YOUNG MAN.**—He has long black hair. He is turned a little to the right and looks at the spectator. He is in black with a close-fitting lace collar. His left hand is at his breast. In the right background is a column.

Oval copper, 4 inches by 3 inches.

In the Suermondt collection, Aachen, 1874.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 854*b*.

142. **PORTRAIT OF A GENTLEMAN.**—Three-quarter length; in full face. He leans his right arm on a sculptured pedestal. He grasps with his left hand the edge of his loose cloak. He wears a full-bottomed wig, with curls falling on his shoulders, and a white lace cravat. In the left background is a fountain, with the figure of a child riding on a dolphin. To the right is a park with architecture.

Signed in full at the foot of a pilaster; panel, 17 inches by 13½ inches.

*Sale.*—Brussels, July 12, 1905, No. 111.

In the possession of the Berlin dealer G. von Mallmann.

143. **PORTRAIT OF A SCHOLAR** (or a Sculptor?).—In a brownish-yellow coat. Near him is a figure of Minerva. A very attractive picture.

Panel, 6½ inches by 5½ inches.

In the Ariana Museum, Geneva, 1903 catalogue, No. 54; catalogued as a Mieris.

144. **PORTRAIT OF A DUTCH BURGOMASTER.**—Full length, standing. He has a slight moustache and long hair. He looks

straight before him. He wears a black coat with narrow white lace cuffs and a close-fitting white lace collar, black stockings and shoes. He rests his right hand on his hip; his left hand leans lightly on the stone balustrade at the entrance to a house on the left. In the right background are two stone figures of women and a park with an archway.

Signed in full; canvas, 14 inches by 11½ inches.

In the Metropolitan Museum, New York; 1905 catalogue, No. 82; bought in 1871.

145. **PORTRAIT OF A MAN.** Sm. 35.—He is bareheaded and has long hair falling on his shoulders. He wears a pleated shirt and a black coat. He is seen almost in full face.

Signed in full, and dated 1656 (*sic*); panel, 4½ inches by 3½ inches.

In the Louvre, Paris, 1907 catalogue, No. 2569; it was valued by the experts in 1816 (at 1000 francs).

145*a*. **Portrait of a Gentleman** (? Van Musschenbroek; cf. 135). —He leans one hand on a table upon which lie some astronomical instruments. At the back is a garden. [Pendant to 161*b*.]

Panel, 10½ inches by 8 inches.

*Sale*.—P. L. de Neufville, Amsterdam, June 19, 1765 (Terw. 475), No. 91 —but No. 93 of the original catalogue—(270 florins, J. M. Kok; probably bought in, according to a MS. note by J. van der Marck).

146. **Portrait of a Man in a Robe.**—He stands in front of a pillar with a curtain. On a pedestal at the back is a figure of Mercury, with trees near. [Pendant to 146*a* and 169.]

Panel, 7½ inches by 6½ inches.

*Sale*.—J. van der Marck, Amsterdam, August 25, 1773, No. 297 (50 florins, with 169, Yver).

146*a*. **Portrait of a Man in a Robe.**—Half-length. He holds a watch. Beside and behind him is a balustrade. In the distance are trees. Good and delicately rendered. [Pendant to 146 and 169.]

Panel, 7½ inches by 6½ inches.

*Sale*.—J. van der Marck, Amsterdam, August 25, 1773, No. 298 (50 florins, Yver).

147. **Portrait of a Man.**—Half-length. He is seen almost in full face, and has a black cloak draped round him. Good and delicately rendered.

Oval, 5 inches by 5½ inches.

*Sale*.—J. van der Marck, Amsterdam, August 25, 1773, No. 299 (35 florins, Van Leyden).

147*a*. **Portrait of a Man.**—Finished with extraordinary care.

Oval, 4 inches by 3½ inches.

*Sale*.—(Supplementary) Madame J. van Leeuwaarden, the widow of P. Merkman, Haarlem, September 21, 1773, No. 112.

148. **Portrait of a Man.**
7 inches by 5½ inches.

*Sale.*—(Supplementary) Madame J. van Leeuwaarden, the widow of P. Merkman, Haarlem, September 21, 1773, No. 113.

149. **Portrait of a Councillor.**—He wears a silk robe and leans on a balustrade upon which lie a book and other accessories. Very delicate and finished in style.
9½ inches by 7½ inches.

*Sale.*—Amsterdam, December 19, 1770, No. 36 (3 florins 25, Van den Bogaard).

150. **Portrait of a Man seated at a Table.**—His left hand rests on a book lying on the table. With the right hand he makes a gesture as if he is teaching. He wears a black costume, a brown cloak, and three-cornered bands. In the left background is a fine landscape with trees. Delicate and finished. [Pendant to 162.]
Panel, 8 inches by 6½ inches.

*Sale.*—J. Tak, Soeterwoude, September 5, 1781, No. 20 (112 florins, Van der Vinne).

151. **Portrait of a Youth.**—He stands, wearing a rich costume with a sash round his body. His left arm leans on a table, upon which is his plumed hat. Very pleasing and careful.
Panel, 8½ inches by 7 inches.

*Sale.*—J. F. Motte, Amsterdam, August 20, 1794, No. 101 (50 florins, bought in).

152. **Portrait of a Gentleman.**—Half-length. He wears a turban and has a roll of paper in his right hand. Farther away is a column overgrown with green. Very good and carefully painted.
Copper, 7 inches by 6 inches.

*Sale.*—(Fiseau ?) Amsterdam, August 30, 1797, No. 205 (16 florins, Coclers).

152*a*. **Portrait of a Handsome Youth.**—Very delicately finished.
Panel, 4½ inches by 3½ inches.

*Sale.*—Jurriaans, Amsterdam, August 28, 1817, No. 61 (100 florins, Meijnts).

152*b*. **Portrait of a Young Man.**—In rich Spanish dress. Delicately painted.
Oval panel, 8 inches by 6 inches.

*Sale.*—J. Hulswit, Amsterdam, October 28, 1822, No. 110 (34 florins 50, De Vries).

152*c*. **Portrait of a Gentleman in a Purplish-Red Cloak.**—Admirably painted.
Panel, 9 inches by 6 inches.

*Sale.*—Madame J. Stinstra, Amsterdam, July 2, 1829, No. 18 (80 florins, Exfordt).

152*d*. **Portrait of a Gentleman.**—Good and delicately finished.
Panel, 11 inches by 9 inches.

*Sale.*—Amsterdam, July 11, 1836, No. 137.

152*e*. **Portrait of a Young Man.**—He stands, holding his gloves in his right hand.
Panel, 16 inches by 11½ inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 602.

152*f*. **Portrait of a Man.**
Oval copper, 4 inches by 3 inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 603.

152*g*. **Portrait of a Man.**—Half-length, with his left hand at his breast.
Panel, 20 inches by 16½ inches.

*Sale.*—J. Bleuland, Utrecht, May 6, 1839, No. 303.

152*h*. **The Dwarf of Charles II., King of England.**—Standing, in a room.
Panel.

In the collection at Schloss zu Sagan, 1855 (Parthey, ii. 556).

152*i*. **Portrait of a Man.** — Extraordinarily good and finished. [Pendant to 164*c*.]
Panel, 4 inches by 3½ inches.

*Sale.*—Amsterdam, August 20, 1856, No. 177.

153. **A Geographer or Shipowner.**—He is represented in his study. He stands at a table covered with a rich Turkey carpet, and takes up with his left hand a felt hat lying on the table. On the table are a celestial globe, a map, and mathematical instruments. In the left background a curtain is drawn back, showing a harbour lined with Dutch buildings. A sloop of war, with the English colours, lies at the quay. Wrongly catalogued as a portrait of William the Silent.
Canvas, 26½ inches by 21 inches.

*Sale.*—Thijssen, Paris, December 1856, No. 40 (600 francs).

153*a*. **Portrait of a Gentleman.**
Oval copper, 4 inches by 3½ inches.

*Sale.*—C. M. Drekman, Amsterdam, April 14, 1857, No. 90.

154. **Portrait of a Gentleman.**—He has regular features. He wears a garnet-coloured velvet cap trimmed with thick fur; his black hair falls on his shoulders. Under his black coat are seen sleeves of thick yellow cloth. Over his shoulders he has carelessly thrown a brown cloak which he pushes back with his left hand.
Panel, 8 inches by 6 inches.

*Sale.*—Comte R. de Cornélissen, Brussels, May 11, 1857, No. 78.

154*a*. **Portrait of a Young Gentleman.**—He holds a paper. On a table in front of him is some money which has been counted.

Panel, 8 inches by 6 inches.

*Sale.*—M. Wolff, Berlin, May 25, 1857, No. 88.

155. **Portrait of a Gentleman.** Sm. Suppl. 27.—Aged about thirty-five. He wears a black costume, a brown cloak and a white collar. He sits at a table, holding a letter in his left hand which rests on a book. With the right hand he makes a gesture as if he is speaking. In the right background is a landscape. [Pendant to 165.] This and the pendant "are exquisite examples of this elaborate master" (Sm.).

Panel, 8 inches by 7 inches.

In the collection of Madame Hoofman, Haarlem, 1842 (Sm.); sold, June 2, 1846.

*Sale.*—Piérard of Valenciennes, Paris, March 20, 1860, No. 73 (3050 francs, with pendant).

155*a*. **Portrait of a Young Prince.**

Oval copper, 3 inches by 2 inches.

*Sale.*—A. Mos and others, Amsterdam, December 3, 1861, No. 15 (4 florins, Van Houtum).

156. **Portrait of a Councillor.**—A man in the prime of life, standing. He wears a black velvet coat and a turned-down lace collar. He leans his left arm on a stone balustrade. At the back is the entrance to a park.

Panel, 19½ inches by 14 inches.

*Sales.*—Daniel Hooft, Amsterdam, October 30, 1860, No. 2 (445 florins, Brack)—14½ inches by 11½ inches.
Gilkinet, Paris, April 18, 1863, No. 38 (700 francs).

156*a*. **Portrait of a Jurist.**

Exhibited at Leeds, 1868, No. 677.
Then in the collection of E. A. Leatham.

157. **Portrait of a Man in a Blue Dressing-Gown.**—Three-quarter length. He stands beside a table covered with an embroidered carpet, leaning his right hand on a book. Delicately finished.

Panel, 18½ inches by 14½ inches.

In the Middleton collection, Brussels.

*Sale.*—C. Sedelmeyer, Vienna, December 20, 1872, No. 149 (360 florins).

157*a*. **Portrait of a Man in a Scarlet Robe.**

Oval copper, 3½ inches by 3 inches.

*Sale.*—Amsterdam, April 16, 1901, No. 317.

158. **Portrait of a Gentleman in a Room.**—A young gentleman in a red costume stands at a table covered with a Turkey carpet, on which lie an open book and a violin. He leans his right hand on his hip, and with his left hand makes a gesture as if he is speaking. Behind him is a blue chair. On the extreme left is a vista. Above to the right is an orange drapery.

Signed on the right with a signature that is not altogether above suspicion ; panel, 14½ inches by 9½ inches.

In the Nijpels collection, Ghent.

*Sales.*—Sholto Montgomery Cay and others, London, July 8, 1910, No. 82.
J. J. van Alen and others, Amsterdam, November 22, 1910, No. 144 (450 florins).

159. **PORTRAIT OF A WOMAN.**—Half-length. [*See* note to the pendant (140).]

Oval copper, 4 inches by 3 inches.

*Sales.*—J. M. van Gelder, Amsterdam, April 23, 1895, No. 1085.
G. de Clercq, Amsterdam, June 1, 1897, No. 90.

Acquired with the pendant in 1902 by the Rembrandt Society for the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2205.

160. **PORTRAIT OF A DUTCH WOMAN.** — Apparently a kitchen-maid. She sits, turned to the left.

Panel, 5½ inches by 4 inches.

In the Caen Museum, Mancel collection, 1897 catalogue, No. 41.

161. **PORTRAIT OF A LADY.**—Full length. She stands on a terrace. She wears a brown dress, a white satin jacket, blue ribbons, and pearls. Beside her is a lap-dog.

Signed in full at the foot of a column ; panel, 14 inches by 11½ inches.

*Sale.*—C. J. Nieuwenhuys, London, July 17, 1886 (£80 : 17s., Irish National Gallery).

In the Irish National Gallery, Dublin, 1898 catalogue, No. 267.

161*a*. **Portrait of a Woman with a Little Dog on her Arm.**—Of Slingeland's best period.

*Sale.*—W. van Grondesteyn and others, Rotterdam, March 30, 1758, No. 6.

161*b*. **Portrait of a Lady.**—She leans on a balustrade. At the back is a garden. [Pendant to 145*a*.]

Panel, 10½ inches by 8 inches.

*Sale.*—P. L. de Neufville, Amsterdam, June 19, 1765 (Terw. 475), No. 92 —but No. 94 of the original catalogue—(270 florins, J. M. Kok).

161*c*. **Portrait of a Woman.**

4½ inches by 4 inches.

*Sale.*—M. D. van Eversdijck, The Hague, May 28, 1766 (Terw. 534), No. 82—but No. 90 of the original catalogue—(45 florins 5, Deodati).

161*d*. **Portrait of a Woman.**—Very good.

A small oval.

*Sale.*—J. Graham and others, The Hague, July 24, 1775, No. 57.

162. **Portrait of a Woman.**—Seated. She wears a black cap, a red velvet jacket and a white gown trimmed with lace. Her right arm

rests on a table. In her lap is a music-book. To the right is a fine landscape. Rendered most minutely. [Pendant to 150.]

Panel, 8 inches by 6½ inches.

*Sale.*—J. Tak, Soeterwoude, September 5, 1781, No. 21 (330 florins, Van der Vinne).

162*a*. **Portrait of a Comely Woman.**—Her hair is dressed and adorned with pearls. Uncommonly tender and finished.

Copper, 3½ inches by 3 inches.

*Sale.*—A. Dijkman, Amsterdam, July 17, 1794, No. 37.

163. **Portrait of a Young Lady.**—She stands in front of a garden with statues. She holds a peach in her right hand; with her left hand she holds up her skirt. On a pedestal at her side is a vase of flowers. Delicate finish. [Pendant to 131.]

Panel, 11½ inches by 9½ inches.

*Sale.*—J. Danser Nijman, Amsterdam, August 16, 1797, No. 251 (45 florins, with pendant).

163*a*. **A Small Portrait of a Woman.**

Possibly in the collection of Griffier Fagel, The Hague, 1752 (Hoet, ii. 414, described as a small "Portrait of a Lady at Music").

*Sale.*—Fagel, London, May 22, 1801, second day, No. 22 (£9 : 19s.); *see* Buchanan, i. 303.

163*b*. **Portrait of a Comely Old Woman.**—At a window. Rendered with the utmost finish.

Panel, 6 inches by 5 inches.

*Sale.*—J. Caudri, Amsterdam, September 6, 1809, No. 64 (10 florins, Thomassen).

163*c*. **Portrait of a Girl holding a Rose.**—Seated.

Panel, 12 inches by 10 inches.

*Sale.*—Amsterdam, July 13, 1812, No. 115.

163*d*. **Portrait of a Woman in a Handsome Old Dutch Dress.**—Painted with the utmost finish.

Oval copper, 4½ inches by 4 inches.

*Sale.*—Abraham de Haas, Amsterdam, November 8, 1824, No. 38 (40 florins, Brondgeest).

163*e*. **A Small Portrait of a Woman.**

*Sale.*—Parks, Brussels, May 4, 1835, No. 182.

163*f*. **Portrait a Lady with a Fan.**

Panel, 8 inches by 6½ inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 600.

164. **Portrait of a Comely Young Lady.**—Half-length, seated. She wears a rich dress recalling the Spanish fashion of that day. Her hair is confined by a black cap set with a triple row of large pearls. She has

rich ear-rings. Over her kerchief, her throat and bosom are covered with a cambric collar trimmed with a double row of broad lace and adorned in front with two jewelled brooches. This collar covers her black dress to the forearm. The colour is natural, and the light and shade good.

Signed with the monogram; panel, 5 inches by 4 inches.

*Sales.*—X. de Burtin, Brussels, July 21, 1819, No. 159.
X. de Burtin, Brussels, November 4, 1841, No 60 (50 francs, Milich).

164*a*. **Portrait of a Lady.**—Seated, lost in thought. A finished picture.

*Sale.*—Brussels, August 1, 1842, No. 98.

164*b*. **Portrait of a Young Lady as a Nymph.** Sm. Suppl. 23.—She holds a rose. She wears a black hat. A blue cloak is suspended by a strap over her shoulder, leaving her bosom exposed.

6 inches by 4½ inches.

In the collection of M. Martini, Paris, 1842 (Sm.); sold by auction, March 23, 1844.

164*c*. **Portrait of a Woman.**—Extraordinarily good and finished. [Pendant to 152*i*.]

Oval panel, 4 inches by 3½ inches.

*Sale.*—Amsterdam, August 20, 1856, No. 177.

164*d*. **Portrait of a Matron.**

Panel, 10 inches by 8 inches.

*Sale.*—M. Wolff, Berlin, May 25, 1857, No. 696.

165. **Portrait of a Lady.** Sm. 27, and Suppl. 28.—Aged about thirty. She is seen in a three-quarter view, seated at a window, with a landscape beyond. She leans her right arm on the window-sill and holds in her right hand a music-book; her left hand is on her lap. Her hair is combed back and confined by a small black velvet cap. She wears a crimson jacket and a white muslin apron. This and the pendant (155) "are exquisite examples of this elaborate master" (Sm.).

Panel, 8 inches by 7 inches.

In the collection of Madame Hoofman, Haarlem, 1829 and 1842 (Sm.); sold June 2, 1846 (to Nieuwenhuys).

In the Piérard collection, Valenciennes, 1855; according to a MS. note by Sm. in his own copy of his catalogue.

*Sale.*—Piérard of Valenciennes, Paris, March 20, 1860, No. 74 (3050 francs, with pendant).

166. **Portrait of a Lady.**—Full length. She walks in the open air on the marble pavement of a vestibule. She wears a brown dress under a white satin gown which she holds up high; she has blue velvet ribbons round her waist and arms, lace cuffs, a string of large pearls round her neck, and ear-rings with similar pearls. A little white dog with black patches barks at her. At the back is a park.

14½ inches by 11½ inches.

*Sale.*—D. Hooft, Amsterdam, October 30, 1860, No. 3 (955 florins, Nieuwenhuys).

167. **Portrait of a Lady.**—Half-length. Her hands are clasped in front of her.

Panel, 6½ inches by 4½ inches.

*Sale.*—Henry Doetsch, London, June 22, 1895, No. 433.

168. **Portrait of a Lady in a Satin Gown.**—Three-quarter length, seated. She is turned to the left, and looks straight before her. She leans her right arm on a balustrade. She holds a book open on her lap with her left hand. At the back is a view of a park.

Signed in full, and dated 1683; panel, rounded at top, 9 inches by 6½ inches.

*Sales.*—(Supplementary) J. L. Sigault, Amsterdam, December 3, 1833, No. 351 (88 florins, Roos).

J. Bernard, Amsterdam, November 24, 1834, No. 142 (99 florins 50, Brondgeest).

In the collection of Max Kann, Paris.

In the collection of Baron Königswarter, Vienna.

*Sale.*—Sedelmeyer, Berlin, November 16, 1897, No. 46.

169. **PORTRAIT OF A YOUNG WOMAN.**—Half-length, standing, turned three-quarters left. She is dressed in velvet, and leans on a stone pedestal in the courtyard of a castle. In her right hand—or, according to the Van Saceghem catalogue, in her left hand—is a rose. At the back are a house, a gateway, a wall, and trees. A genuine but not a sympathetic picture. [Pendant to 146 and 146*a*.]

Signed on the right; panel, 7½ inches by 6 inches.

*Sales.*—J. van der Marck, Amsterdam, August 25, 1773, No. 299 (50 florins, with 146, Yver).

J. Clemens, Ghent, June 21, 1779, No. 260.

Van Saceghem of Ghent, Brussels, June 2, 1851, No. 78 (185 francs, Léord).

Foucart, Valenciennes, October 12, 1898, No. 142.

170. **PORTRAIT OF A LADY IN YELLOW.**—She is seen in full face, seated at a table. Over her left shoulder is a scarf.

Signed on the left with a forged signature, probably above a genuine signature; panel, 13½ inches by 10½ inches.

*Sale.*—J. T. Frere and others, London, July 5, 1907, No. 127.

171. **Interior, with a Young Lady.**—She stands, holding a fan in both hands. She is in black with a lace collar. Beside her is a table, over which is spread a carpet; on it is a mirror.

Panel, 12½ inches by 10 inches.

In a private collection, Rotterdam.

In the possession of the Berlin dealer H. Weustenberg, 1909 catalogue, No. 38.

171*a*. **A Small Portrait of a Child.**—Very good.

Circular.

*Sale.*—F. Kamermans, Rotterdam, October 3, 1825, No. 90 (20 florins, Lamme).

172. **Portrait of a Boy.**—He sits, with a large black hat, and a book in his hand.

6½ inches by 6 inches.

*Sale.*—Donati Martini and others, Amsterdam, November 8, 1898, No. 47.

172*a*. **A Miniature Portrait.**—Very finely rendered.

*Sale.*—M. de Roode, Amsterdam, March 28, 1771, No. 6*.

173. **PORTRAIT OF A LADY AND A CHILD.** Sm. Suppl. 17.—A lady in a tawny yellow silk dress sits, seen almost in full face, at a table, on which she rests her left arm. Beside her stands her child, dressed in green, who looks attentively at the mother.

Dated 1686; panel, 11 inches by 9 inches.

Exhibited at Amsterdam, 1900, No. 37.
In the Van Winter collection, Amsterdam.
In the Six van Hillegom collection, Amsterdam, 1842 (Sm.).
In the collection of J. Six, Amsterdam.

174. **PORTRAIT OF A DUTCH FAMILY OF RANK.**—On the right of a lofty room sits a lady, wearing a light satin skirt and a red jacket trimmed with fur. She is turned to the left and holds a parrot on her left forefinger, while with the right hand she makes a warning gesture to restrain a dog crouched near her on a table with a Turkey carpet. A gentleman in a handsome dress, with long curls and a plumed hat on his head, stands close to the lady behind the table and is also absorbed in restraining the dog. From the left a smiling little boy steps forward to the table, carrying a basket of puppies. In the right middle distance a maid-servant with a little child on her left arm watches the three principal figures. By the back-wall to the left is an arm-chair. Near it is an arched doorway, giving a view of an adjacent room in which is a maid-servant busy with housework. In the immediate foreground to the right a large curtain with a rich pattern is draped. One of Slingeland's most attractive pictures.

Signed in full, and dated 1682; panel, rounded at top, 17 inches by 12 inches.

In the collection at Fredensborg Castle, from which it went to the Copenhagen Museum in 1827.
In the Copenhagen Museum, 1904 catalogue, No. 321.

175. **Portrait of a Lady with a Boy and a Maid-Servant.**—A richly dressed lady with a boy on her lap. At the back is a maid-servant.

Panel.

In the collection of Count Czernin von Chudenitz, Vienna, No. 290.

176. **Portrait of a Lady and a Girl.**—In a courtyard sits a comely lady, wearing a silk gown. In front of her stands a girl with a rose in her hand. Farther back is a pleasant view of the distance. Delicately painted.

Panel, 12 inches by 10 inches.

*Sale.*—H. G. Oosterdijk and H. van der Heuvel, Amsterdam, October 8, 1800, No. 75 (150 florins, Yver).

177. **Portrait of a Gentleman and his Son.** Sm. Suppl. 25.—A gentleman, wearing a large wig and a full black robe, stands in his library, pen in hand. He looks at his son, who hands him an apple. Books and other objects lie on the table. Through a doorway at the back is seen a garden. [Pendant to 178.]

Panel, 12½ inches by 9½ inches.

*Sales.*—Jean Jacques de Jean Jacques de Faesch, Amsterdam, July 3, 1833, No. 53 (301 florins, with pendant, Burton).

M. Martini, Paris, March 23, 1844, No. 22; it was in this collection in 1842 (Sm.).

178. **Portrait of a Lady and Child.** Sm. Suppl. 24.—The lady stands on the right, holding a pink in her left hand. She has fair curls and wears a white satin robe and a flowered skirt. In her right hand she holds the hand of her child, which looks up affectionately at her. At the back are buildings and trees. [Pendant to 177.]

Panel, 12½ inches by 9½ inches.

*Sales.*—J. J. de J. J. de Faesch, Amsterdam, July 3, 1833, No. 53 (301 florins, with pendant, Burton).

M. Martini, Paris, March 23, 1844, No. 23; it was in this collection in 1842 (Sm.).

178*a*. **Portrait of a Mother and Son.**

Panel, 17½ inches by 14½ inches.

*Sale.*—P. C. Nahuys, born F. M. Hodgson, C. F. Royer, born Kerst, and others, Amsterdam, November 14, 1883, No. 145.

179. **Portrait of a Lady and a Gentleman.**—In a courtyard a lady in brown silk sits leaning her back against a stone balustrade which is adorned with two sculptured coats-of-arms. A man in dark red stands before her and offers her a silver dish of fruit.

Signed on the right with the monogram; 12 inches by 14 inches.

*Sale.*—P. C. Haemacher, Amsterdam, November 30, 1897, No. 99 (200 florins, Duits).

180. **PORTRAIT OF A FAMILY IN A LANDSCAPE.**—In the centre the mother with her head turned to the left sits beside a table on the right. On the table sits the youngest child, supported by a maid-servant standing at the back. The father stands on the left beside the mother and is turned towards her. Between them on the ground is a little child. A third child is on the extreme left beside the father. At the back to the left is a tree; in the centre is a building; to the right is a park with a pool.

Signed; canvas, 28 inches by 33 inches.

In the collection of the Duc de Morny.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1911, No. 39.

181. **KITCHEN UTENSILS.** Sm. 36.—With other objects.
6½ inches by 10 inches.

In the Louvre, Paris, 1907 catalogue, No. 2570 ; valued by the experts in 1816 (at 600 francs).

181*a*. **Dead Game.**

*Sale.*—D. Grenier, Middelburg, August 18, 1712, No. 49 (16 florins).

181*b*. **Still-Life.**

*Sale.*—Amsterdam, April 17, 1758, No. 126 (15 florins 5).

182. **Vanity.**—On a table is a fine casket of jewels. Near it are a handsome goblet, a candlestick, a candle, and other accessories. All are naturally painted in much detail. [Pendant to 183.]
Panel, 12 inches by 11 inches.

*Sale.*—Bicker and Wijkersloot, Amsterdam, July 19, 1809, No. 49 (23 florins 10, with pendant, Gruijter).

183. **Vanity.**—A table with a globe, a skull, an hour-glass, musical instruments, and a lighted lamp. [Pendant to 182.]
Panel, 12 inches by 11 inches.

*Sale.*—Bicker and Wijkersloot, Amsterdam, July 19, 1809, No. 49 (23 florins, with pendant, Gruijter).

183*a*. **A Table with a Cloth.**—On it are a plate of oysters, a goblet, and other objects.
Panel.

*Sale.*—A. J. Petit, Malines, July 5, 1826, No. 51 (5 francs 50).

184. **Dead Game.**—A table with partridges, snipe, and other game ; with a basket of eggs and two stoneware pots.
Panel, 14½ inches by 12 inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 599.

185. **Still-Life.**—A stoneware pot, a glass, and a paper of tobacco, and so on.
Panel, 14 inches by 10½ inches.

*Sale.*—Comte F. de Robiano, Brussels, May 1, 1837, No. 601.

186. **Still-Life.** Sm. Suppl. 21.—On a table are a basket containing a cushion and a cloth, a lace pillow, two books, and a lighted candle. Near the table is suspended a stand for a bird.
Panel, 14 inches by 11 inches.

In the Van Loon collection, Amsterdam, 1842 (Sm.) ; bought as a whole by the Rothschilds.

187. **Still-Life.**—A large goblet full of wine, a herring cut open, a loaf, and other objects. Very carefully finished.
Canvas, 15 inches by 13 inches.

In the Reimer collection.
*Sale.*—Baron C. R. von Welczeck, Berlin, March 10, 1856, No. 130.

188. **Still-Life.**—A joint of mutton, a plucked goose, and a turkey. A study.

Canvas on panel, 7 inches by 14½ inches.

*Sale.*—Count von Brabeck, Count Andreas von Stolberg, of Söder, Hanover, October 31, 1859, No. 243.

188*a*. **Vanity.**—On a table covered with a red cloth lie several books, a skull, a candlestick with the candle extinguished, a sheet of paper inscribed "Vanitas vanitatum," and other objects, all illumined by a ray of sunlight.

Panel, 5½ inches by 7½ inches.

*Sale.*—The widow of G. J. Schouten, H. Hollander, H. Pino, and others, Amsterdam, October 14, 1884, No. 68.

189. **Still-Life.** Sm. 16.—On a post hangs a dead cock with fine feathers. On a table is a coloured willow basket in which a red cabbage and carrots and turnips are lying on straw. On the table also are two dead ducks and a neat little basket of eggs, one of which is broken so that the contents run out. At the back is a curtain. Of admirable fineness and delicacy. "Most exquisitely finished" (Sm.).

Panel, 8 inches by 7 inches.

*Sales.*—P. J. Geelhand, Antwerp, July 5, 1784, No. 56.
Paillet, Paris, 1799 (291 francs)—according to Sm.
Madame Wellens, born Geelhand, Antwerp, August 21, 1810, No 15 (210 florins, Steenecruys).

In the Steenecruys collection, Antwerp, from which it was sold privately in 1817 (for 750 francs).

*Sale.*—(Possibly) Marquis de St. Clou, Paris, April 1885 (300 francs); *see* P. Eudel, 1886, p. 313.

190. **Still-Life.**—On a stone slab lie an orange, an oyster, a pipe, and a printed paper with tobacco wrapped in it.

Signed in full on the left; 14 inches by 11 inches.

*Sale.*—Haro, Paris, May 30, 1892, No. 49 (800 francs).

191. **CAT AND BIRD.**—A cat watches a bird which has its nest in a jug lying on its side.

Panel, 7½ inches by 8½ inches.

In the Rennes Museum, 1884 catalogue, No. 145.

191*a*. **A Cat.**—Very finished in style. [Pendant to 191*b*.]

Panel, 5 inches by 7 inches.

*Sale.*—G. H. Trochel and others, Amsterdam, May 11, 1801, No. 81 (14 florins, with pendant, Gruijter).

191*b*. **A Dog.**—Very finished in style. [Pendant to 191*a*.]

Panel, 5 inches by 7 inches.

*Sale.*—G. H. Trochel and others, Amsterdam, May 11, 1801, No. 81 (14 florins, with pendant, Gruijter).

192. **A Cowshed.**—A woman is drawing water. A boy is at her side near some rustic utensils. At the side are three cows. In front is a goat. Masterly in style.

Panel, 18½ inches by 26 inches.

*Sale.*—J. Roelofs, Amsterdam, March 8, 1824, No. 139 (51 florins).

193. **A View of an Elegant Room.**

Exhibited at Liège, 1893, No. 152.
In the Brahy-Prost collection, Liége.

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|---|---|---|
| 1648 (?). | 55. | The Interior of a Kitchen. Hermitage, St. Petersburg. |
| 1653 (*sic*). | 132. | Jan Hubrecht. A. H. W. Hubrecht, Utrecht. |
| | 133. | Anna Ghijs. A. H. W. Hubrecht, Utrecht. |
| 1656 (*sic*). | 145. | Portrait of a Man. Louvre, Paris. |
| 1661. | 123. | Blowing Bubbles. Uffizi, Florence. |
| 1670. | 14. | A Shoemaker in his Workshop. Schwerin Museum. |
| 1672. | 12. | Poultry-Dealing at the Window. Dresden Gallery. |
| | 93. | The Unmusical Dog. Dresden Gallery. |
| | 113. | A Young Girl with a Parrot. C. R. Ruhl sale, Cologne, 1876. |
| 1677. | 97. | The Violin-player. Schwerin Museum. |
| | 99. | A Young Lady at Music. Duruey sale, Paris, 1797. |
| | 131. | Johan van Crombrugge. Boymans Museum, Rotterdam. |
| 1678. | 140. | Portrait of a Young Man. Rijksmuseum, Amsterdam. |
| | 159. | Portrait of a Woman. Rijksmuseum, Amsterdam. |
| 1679. | 47. | A Scene in a Kitchen with Four Figures. Earl Howe, Gopsall. |
| 1682. | 174. | Portrait of a Dutch Family of Rank. Copenhagen Museum. |
| 1683 (?). | 24. | The Nursing Mother. Karlsruhe Gallery. |
| 1683. | 168. | Portrait of a Lady in a Satin Gown. Sedelmeyer sale, Berlin, 1897. |
| 1684. | 91. | A Young Man lighting his Pipe. H. Harvey, London, 1868. |
| 1685. | 50. | A Kitchen Scene. Earl of Ellesmere, Bridgewater House. |
| | 137. | Johannes van Musschenbroek and his Wife. J. Walter, London. |
| 1686. | 173. | Portrait of a Lady and a Child. J. Six, Amsterdam. |
| 1688. | 139. | Portrait of a Gentleman. Rijksmuseum, Amsterdam. |
| 1690. | 91*a*. | A Young Lady reading a Letter. Ritter, Leipzig, 1860. |
| | 130. | Catharina van Beaumont. De Ritter Zahony, Milan. |
| 1693.[1] | 78. | A Woman with a Cat and a Mouse. Steengracht, The Hague. |

[1] Finished in 1693 by Willem van Mieris.

# A COMPARATIVE TABLE

## ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. I. (1829), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third column respectively.

Thus if the reader desires to find Sm. Suppl. 6, he must look for 6 in the first column and then notice the corresponding number in the third column, headed "Sm. Suppl.," namely, 59. Thus, Sm. Suppl. 6 = HdG. 59.

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[1] By Gerard Dou, 111, at Buckingham Palace, London.
[2] By G. Schalcken, 326.
[3] By P. van den Bosch, at St. Petersburg.
[4] By Willem van Mieris, at Schwerin.
[5] By P. van den Bosch, at Berlin.

# SECTION XXI

# EGLON HENDRIK VAN DER NEER

Eglon Hendrik van der Neer was one of the numerous children of Aert van der Neer, the famous painter of winter landscapes and moonlight scenes. According to Houbraken (*Groote Schouburgh*, iii. 172), he was born at Amsterdam in 1643. Possibly the date is a misprint for 1634; such misprints are numerous in Houbraken's book. For he says (iii. 174) that E. H. van der Neer, who died at Düsseldorf, May 3, 1703, painted up to his seventieth year. If we subtract 69 from 1703, the date of his death, we arrive at the year 1634.

After studying under his father, he went to Jacob van Loo, the portrait and genre painter. He may have owed to the elder Van der Neer his predilection for landscape, although his technique and style show no resemblance to those of his father, but derive from older models, especially Adam Elsheimer, whom he imitated in so-called heroic landscape, animated with small Biblical or mythological figures. Again, the influence of the very distinctive art of Jacob van Loo can scarcely be traced in the pictures of our Van der Neer. When he recalls his predecessors, it is the work of Metsu and Ter Borch especially which comes to mind.

After completing his studies, Van der Neer at the age of twenty set out for France, and, probably while on his way to Italy, stayed for three or four years with Count von Dohna, the Dutch governor of the principality of Orange. In 1659 he was again in Holland, and married Maria Wagensvelt at Rotterdam. He lived by turns at Rotterdam, at Amsterdam, at The Hague, and, after the death of his wife in 1677, at Brussels, where he can be traced from 1679 to 1689. Then he went back to Amsterdam. From 1690 he lived at Düsseldorf. There his second wife Marie died; she was a daughter of the Flemish painter François du Chattel, and was herself a good miniature painter. In December 1697 Van der Neer was married, for the third time, to another artist, Adriana, daughter of the Düsseldorf court painter Johannes Spilberg, and widow of the painter Willem Breekvelt. He had been appointed to succeed Spilberg in 1690, and held the post till his death.

As we have indicated, the art of E. H. van der Neer includes mainly two fields—heroic landscape, clearly based on Elsheimer, and genre, related

to the great masters Metsu and Ter Borch. To these must be added a number of portraits, which usually remind one of Netscher, and are often mistaken for his work.

His dependence on his predecessors caused him to neglect the study of nature. We seek in vain from our Van der Neer the wonderfully delicate observation of aerial perspective and effects of light which have made Dutch landscape painting famous. Yet he took some interest in details. Houbraken relates that near his house in Brussels he had a large bare courtyard stretching to the city wall. In this he grew plants, and built a little shed which he could move about, and from which he could paint nature at close quarters. The story accounts for the carefully finished plants and shrubs which Van der Neer likes to introduce in the foregrounds of his landscapes, and which testify to a faithful study of nature.

In his interiors he is harder than his masters. There is no freedom in his compositions. His groups look stiff, and his single figures are affected, especially the ladies who take something with arms outstretched and fingers spread out. His talent is best shown in pictures of single figures like those at Karlsruhe, at Dresden, and in the Adrian Hope sale (*see* Nos. 67, 65, and 84). In these he comes nearest to his predecessors. The "Lady tuning a Lute" at Dresden is, in fact, copied from a Metsu at Kassel ("The Girl tuning the Lute," 146), and is described by Smith as the work of Metsu (Sm. 114),[1] although, like Van der Neer's art as a whole, it is far inferior to Metsu in technical quality, as in the rendering of textures, and so forth. Altogether, E. H. van der Neer was not more than a capable painter of the second rank, who might perhaps have done some distinctive and pleasing work if he had been born ten or twenty years earlier. The opinion held of him to-day no longer corresponds to the worldly honours which he enjoyed in his lifetime.

## PUPILS AND IMITATORS OF EGLON HENDRIK VAN DER NEER

The only pupil of our painter, who is worth mentioning, is Adriaen van der Werff (1659-1722). He will be treated in one of the later volumes of this work, and need not therefore be discussed here.

## TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

"Sm." = Smith, "Catalogue Raisonné," vol. iv. (1833).

"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

[1] See note to Metsu 146, Vol. I. p. 295.

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## CATALOGUE RAISONNÉ

1. **LOT AND HIS DAUGHTERS.**
Canvas, 24 inches by 20 inches.

Given by A. H. Sillem in 1861 to the Kunsthalle.
In the Kunsthalle, Hamburg, 1887 catalogue, No. 119—as a Constantijn Netscher.

2. **LANDSCAPE WITH HAGAR AND ISHMAEL.**—The angel points out the spring to Hagar, who lies exhausted. In front is an empty water-bottle. To the left is Ishmael asleep. A wooded and hilly landscape.
Signed in full on the left at foot, and dated 1697; panel, 20 inches by 16 inches.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (Van Gool, ii. 564).
In the Mannheim Gallery.
In the Schleissheim Gallery, 1905 catalogue, No. 846.

3. **King David.**—He sits on a chair and lays his hand on a harp. Very good and carefully painted.
Panel, 10½ inches by 8 inches.

*Sale.*—P. J. A. de Jariges, Amsterdam, October 14, 1772, No. 95 (20 florins, Zegelaar).

4. **The Judgment of Solomon.**—A copy with variations after the picture by Rubens in the Copenhagen Museum (1904 catalogue, No. 294).
Panel, 16½ inches by 20 inches.

*Sale.*—F. Gerstel and others, Berlin, January 21, 1908, No. 142.

5. **ESTHER AND AHASUERUS.**—In his usual manner and unattractive.
Signed in full, and dated 1696; canvas, 27½ inches by 20½ inches.

In the Uffizi, Florence, 1910 catalogue, No. 866.

6. **TOBIAS AND THE ANGEL.**—A mountainous landscape. The archangel Raphael shows the young Tobias the fish in a stream. Farther back is a herdsman with cattle. The landscape is wholly in the manner of A. Elsheimer.
Signed in full on a rock to the right, and dated 1690; panel, 6½ inches by 9½ inches.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet, ii. 457); bought as a whole in 1809 for the Rijksmuseum.
In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1722.

7. **TOBIAS AND THE ANGEL.**—Tobias reclines under a tree. He converses with the archangel Raphael who stands in front of him to

the left, dressed in silk garments. On the road are the dead fish and the dog. Landscape background.

Signed in full under the trees to the left, and dated 1685; panel, 11½ inches by 8½ inches.

In the Simonet collection, Brussels, 1873.
In the Suermondt collection, Aachen, 1874.
In the Royal Museum, Berlin, 1883 catalogue, No. 846*a*.
In the Kaiser Friedrich Museum, Berlin; in the store-room, store-catalogue of 1898, No. 846*a*.

8. **TOBIAS AND THE ANGEL.**—In the centre foreground Tobias and the archangel Raphael walk through an Italian wooded landscape. On the extreme right rise two mighty oaks, below which are flowers and leafy plants. In the middle distance is a shepherd's family with sheep and cattle. Beyond is a torrent. In the distance is a range of hills with towers, illumined by the rays of the setting sun. A copy after Adam Elsheimer.

Signed in full; canvas, 8½ inches by 10½ inches.

In the Karlsruhe Gallery, 1894 catalogue, No. 277

9. **LANDSCAPE WITH TOBIAS AND THE ANGEL.**—They walk to the left along a stream in front of a felled tree. Beyond is a wooded hill. [Pendant to 14.]

Signed in full on the left at foot; copper, 4½ inches by 5½ inches.

Probably in the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (Van Gool, ii. 559).
In the Mannheim Gallery.
In the Schleissheim Gallery, 1905 catalogue, No. 848.

10. **Landscape with Tobias and the Angel.**—With rivers, houses, animals, and figures. Very carefully finished and well painted. [Pendant to 10*a*.]

Panel, 10 inches by 13½ inches.

*Sales.*—Amsterdam, September 17, 1766 (Terw. 573), No. 39—but No. 58 of the original catalogue—(66 florins, with pendant, J. van der Marck).
J. van der Marck, Amsterdam, August 25, 1773, No. 231 (50 florins, with pendant, Fouquet).

10*a*. **Tobias and the Angel.**—In a landscape, with rivers, houses, animals, and figures. Very carefully finished and well painted. [Pendant to 10.]

Panel, 10 inches by 13½ inches.

*Sales.*—Amsterdam, September 17, 1766 (Terw. 573), No. 39—but No. 59 of the original catalogue—(66 florins, with pendant, J. van der Marck).
J. van der Marck, Amsterdam, August 25, 1773, No. 231 (50 florins, with pendant, Fouquet).

11. **Tobias and the Angel.**—A river landscape. The banks on both sides are bordered by high ranges of hills with castles and ruins. In

the right foreground is a herdsman with cattle. To the left, Tobias, in company with the angel, draws the fish from the water.

Panel, 14 inches by 19 inches.

*Sales.*—A. Baehner, Cologne, September 30, 1889, No. 89.
Frantzen and others, Cologne, December 20, 1900, No. 224.

12. **Judith.** Sm. 15.—A beautiful woman in the character of Judith. She is richly dressed in white satin with embroidery and gold lace. A table with a helmet on it stands on the left.

Panel, 11½ inches by 9½ inches.

*Sales.*—Destouches, Paris, March 21, 1794 (501 francs).
The collection of a lady, London, 1838 (£44, Dr. Franck).

[Probably identical with the picture—on panel, 12½ inches by 9½ inches—in the collection of George Salting, London, bequeathed to the nation, and now in the National Gallery, London, 1911 catalogue, No. 2535.—*Translator.*]

13. **The Visitation.**—Attractively composed and of finished beauty.

Canvas, 22½ inches by 17 inches.

*Sale.*—Duc de Tallard, Paris, March 22, 1756, No. 159.

14. **LANDSCAPE WITH THE TEMPTATION OF CHRIST.**—The Saviour sits on the left in front of a clump of dark trees. Satan offers him a stone. To the right is a wooded hill with a cliff. [Pendant to 9.]

Copper, 4½ inches by 5½ inches.

Probably in the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (Van Gool, ii. 559).
In the Mannheim Gallery.
In the Schleissheim Gallery, 1905 catalogue, No. 849.

15. **Mary Magdalen.**—In a hilly landscape. She holds a crucifix in her left hand and lays her right hand on her bosom. Very delicate and finished.

Panel, 10 inches by 8 inches.

*Sale.*—P. J. de Jariges, Amsterdam, October 14, 1772, No. 74 (42 florins, A. van den Bogaard).

15*a*. **Mary Magdalen.**—In a grotto. She kneels weeping before a crucifix.

Canvas, 17½ inches by 14 inches.

*Sale.*—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 170.

16. **Mary Magdalen.**—In a landscape, with many accessories. Painted with the greatest delicacy and the most admirable finish.

Panel, 17½ inches by 13 inches.

*Sale.*—M. de Brouwer the younger, Brussels, July 31, 1788, No. 4 (82 francs).

17. **Mary Magdalen.**—The penitent Magdalen in a grotto beside a withered tree. She holds a crucifix. Beside her are a skull, an open

book, and some plants. Through the opening of the grotto is seen the hilly distance. Extraordinarily fine and delicate in style.

Panel, 25 inches by 19 inches.

*Sale.*—J. van den Bergh, Amsterdam, July 15, 1833, No. 17 (P. van Arnhem).

18. **The Temptation of St. Anthony.**—The aged St. Anthony sits near a lighted lamp. Close to him are monsters.

Panel, 7 inches by 9 inches.

*Sale.*—E. van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 176), No. 121 (15 florins 15).

In the possession of Willem Lormier, The Hague, 1752 (Hoet, ii. 434); according to his store-room catalogue of December 1754, he had bought it at the Van Dishoek sale (for 17 florins).

*Sale.*—W. Lormier, The Hague, July 4, 1763 (Terw. 326), No. 202 (60 florins).

19. **A Hermit.**—A hermit sits reading in a rocky landscape. Beyond the rocks is a hilly landscape. Extraordinarily fine and painted with very careful finish in the style of Gerard Dou.

Panel, 12½ inches by 10½ inches.

*Sale.*—Amsterdam, June 21, 1774, No. 167 (40 florins, Yver).

20. **The Enchantments of Circe.**

In the collection of Griffier Fagel, The Hague, 1752 (Hoet, ii. 411).

*Sale.*—Fagel, London, May 22, 1801, first day, No. 12 (£15 : 15s.); *see* Buchanan, i. 300.

21. **Diana at the Chase.**—In a fine landscape. The accessory figures were said to be by Rottenhammer (1564-1623); but as Rottenhammer died in 1623 and Eglon van der Neer was born in 1634, the collaboration of the two painters was impossible.

18 inches by 24 inches.

*Sales.*—Amsterdam, April 2, 1754 (Terw. 87), No. 68 (10 florins).
Willem van Haensbergen, The Hague, June 19, 1755 (Terw. 131), No. 82 (17 florins 15).
Rotterdam, June 28, 1756 (Terw. 149), No. 30 (35 florins).

22. **King Candaules and Gyges.** Sm. 31.—In a spacious room, paved with slabs of marble and adorned with pictures, a bed stands on the right; it has blue silk curtains fringed with gold. In front of it stands the beautiful queen; she turns her back to the spectator, and holds her shift in one hand. The feeble King sits in the bed; Gyges looks out from behind. A Turkey carpet is placed round the bed. A rich silk robe hangs on the back of a chair at the side. "A most elaborate production" (Sm.).

Canvas, 27 inches by 39 inches.

*Sale.*—H. Bredeman, Amsterdam, July 1, 1788, No. 104 (10 florins, Fouquet)—measuring 31½ inches by 39 inches.

In the collection of Peter Norton, London, 1833 (Sm.).

22*a*. **Venus and Adonis.** Sm. 36.—In the foreground of a richly wooded landscape. The goddess, loosely clad in a blue garment, sits on the ground with Adonis. Cupid stands at her side. Near them are her milk-white doves and the huntsman's dogs. "This elaborate production possesses the additional interest of the figures being portraits of the artist with his wife and son" (Sm.).

Canvas, about 22 inches by 18 inches.

Mentioned by Descamps (Sm.).

In the Rijksmuseum, Amsterdam; sold in 1828 by the directors (for 126 florins).

Bought from the dealer Chaplin by Sm. before 1833 (for £63).

[Possibly identical with the picture—signed in full; canvas, 24½ inches by 20½ inches—formerly in the collection of Archibald M'Lellan, Glasgow, bought by the city in 1856, and now in the Glasgow Art Gallery, 1911 catalogue, No. 687.—*Translator*.]

23. **Venus, Mars, and Cupid.**

Panel, 15½ inches by 20½ inches.

*Sale*.—Younge and others, London, November 22, 1902, No. 135.

24. **Landscape with Cupids.** Sm. 33.—In a landscape some Cupids play with a goat, while others beat tambourines or float sportively through the air. One of them, in front, plays with a dog.

Canvas, 17 inches by 14 inches.

In the Aeltere Pinakothek, Munich, 1833 (Sm.); not now there nor in any other Bavarian Royal collection.

25. **Landscape with Nymphs.** Sm. 35.—Several nymphs, one of whom is undraped, adorn a statue of Priapus with garlands.

Copper, 5½ inches by 8 inches.

In the collection of A. L. van Heteren, The Hague, 1752 (Hoet, ii. 457; bought as a whole in 1809 for the Rijksmuseum, Amsterdam.

*Sale*.—Directors of the Rijksmuseum, Amsterdam, August 4, 1828, No. 95 (45 florins, Chaplin).

26. **CLEOPATRA.** Sm. 8.—The dying Cleopatra, dressed in a white satin gown adorned with jewels, sits in a handsome arm-chair. She takes leave of her women-friends; one kisses her hand, while the other two seem to console her. Beside her is a table with articles of the toilet and other things upon it. At her feet is an overturned basket, from which various fruits have fallen. In front is a serpent, apparently pursuing a dog.

Canvas, 26½ inches by 21½ inches.

*Sales*.—G. Braamcamp, Amsterdam, July 31, 1771, No. 148 (177 florins, W. Meyer).

The Hague, May 25, 1772, No. 12 (53 florins, Van Brakel).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 97; it was there in 1854 (Waagen, ii. 9).

27. **Cleopatra.**—She holds in one hand an antique bowl, and in the other the pearl which she is about to throw into it. Beside her is a man-servant who tries to restrain her. Good and delicately finished.

Panel, 17 inches by 13 inches.

*Sale.*—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 180 (20 florins, Wubbels).

27*a*. **A Historical Picture.**—Very delicately finished.
Canvas, 15½ inches by 19½ inches.

*Sale.*—Amsterdam, December 17, 1850, No. 89 (16 florins, Tyssen).

28. **Landscape with Figures.** — Showing how the shepherdess gives back the crown to the king's son.
Panel, 15 inches by 11 inches.

In the possession of Willem Lormier, The Hague, 1752 (Hoet, ii. 434). According to his store-room catalogue of December 1754, he had bought it at the sale of Jacques de Roore, The Hague, September 4, 1747 (for 210 florins); but it is not mentioned by Hoet in his account of that sale.

28*a*. **Vanity.**—A comely woman lays her right hand on a skull.
Panel, 13½ inches by 11½ inches.

*Sale.*—J. A. van Kinschot, Delft, July 21, 1767 (Terw. 610), No. 46—but No. 35 of the original catalogue—(90 florins, Kok).

29. **A LADY HOLDING A GLASS GLOBE.** Sm. 28.—A lady of fair complexion, dressed in blue satin, stands at a table, holding a large glass globe in which are reflected the Marriage of the Virgin, the Flight into Egypt, and Christ bearing the Cross. On the other side of the table an angel, with both hands uplifted, looks with wonder at the globe.
Signed in full, and dated 1693; panel, 9½ inches by 8 inches.

*Sales.*—F. W. Greebe, Amsterdam, December 8, 1788, No. 5 (60 florins, Van der Schley).
George Morant, London, 1832 (£31 : 10s.).
C. Plumley, London, 1868 (£81, H. B——).
Seymour, London, July 4, 1896, No. 57 (£120, Buttery).

30. **A Woman at the Physician's.** Sm. 10.—A woman consults a physician about her child, which is covered up in the nurse's arms.
Canvas, 23 inches by 19½ inches.

*Sales.*—Comte Dubarry, Paris, November 21, 1774 (1852 francs).
Prince de Conti, Paris, March 15, 1779 (1501 francs).
Beaujon, Paris, April 25, 1787 (1541 francs).

31. **THE WRITER.**—In a handsome interior a gentleman sits at his desk, placed on a table covered with an Oriental carpet. He turns towards the spectator, holding his pen in his right hand and resting his right arm on the red arm of his chair. The forefinger of his left hand is placed in a large book lying open on his desk. He wears a purple silk robe, lined with green silk, a cravat edged with lace, and a curled wig. At the other side of the table stands a young lady, seen in a three-quarter view. She lets her fingers stray over the notes of a small pair of virginals placed on the table. She wears a brown dress with a white skirt embroidered in red. On the table are a dish of oranges and lemons, a letter,

an open folio, a statue of Leda and the swan, and a vase of flowers. At the back to the left is seen another room, lighted from a round window at the top. In this room are a praying-stool with a crucifix, a skull, a prayer-book, a bookshelf on the wall, a chair, and a picture of a mother and child. In the left foreground, on another table, are a water-jug and a dish. In the right foreground a little dog runs across the waxed parquet floor. Two large red curtains hang from the ceiling and are caught up at either side like the wings of a stage. A copper chandelier hangs from the ceiling, which is recessed in a hexagonal pattern.

Signed in full on the chair to the left, and dated 1700; panel, 38½ inches by 31 inches.

*Sales.*—Comte d'Yvon, Paris, January 27, 1881, No. 40.
J. Dollfus, Paris, May 20, 1912, No. 65.

32. **LADY IN A RED DRESS.** Sm. Suppl. 7.—She sits at a table, drawing from a small bust of a gladiator which stands before her. Behind her is a rich embroidered curtain.

[Three-quarter length. A lady, turned three-quarters left, sits at a table. She wears a scarlet bodice over a white chemise, a terra-cotta skirt with silver embroidery down the front, a pearl necklace and pearl ear-rings, and a bunch of narrow red and white ribbons in her brown hair. She is drawing on a sheet of blue paper, placed on a portfolio. On the table are small casts of a gladiator and a woman's bust of classic style, as well as an Oriental carpet and a knife with a crystal handle. Behind the lady is a brownish tapestry, possibly representing the Mocking of Christ.—*Translator.*]

Panel, 11½ inches by 9 inches.

[Exhibited at Bethnal Green Museum, London, 1872, No. 139, under the title of "The Drawing."—*Translator.*]

*Sales.*—F. Kamermans, Rotterdam, October 3, 1825, No. 21 (905 florins, Lamme).
E. Higginson of Saltmarsh Castle, London, June 4, 1846—No. 57 of the 1842 catalogue—(£81 : 18s.) [entitled "The Dilettante"].
C. Scarisbrick, London, May 11, 1861 (£162 : 10s., Colman).

In the Wallace Collection, London, 1908 catalogue, No. 243.

33. **A Lady with a Sketch-Book.** Sm. Suppl. 2.—A comely young lady sits leaning her right arm on a table. She holds a sketch-book on her lap. She has fair hair adorned with ribbons, and wears a scarlet bodice with sleeves of the same colour and a white satin skirt.

Panel, 12 inches by 11½ inches.

Exhibited at the British Institution, London, 1833.
Then in the collection of T. Raven.

34. **An Artist in a Garden.**—A garden scene with an artist sketching, and a piece of sculpture.

Panel, 19½ inches by 16 inches.

*Sale.*—Britten Slee and others, London, March 25, 1901, No. 28.

35. **A WOMAN SELLING FISH.**—She is in the recess of an arched window. She holds a basket of herrings. Beside her lie some

onions and other accessories. Farther back sit two sailors; one of them is smoking.

Signed in full on the left; panel, 8 inches by 6 inches.

In the Louvre, Paris, 1900 catalogue, No. 2485.

35*a*. **A Blacksmith at Work.**
Canvas, 39½ inches by 33 inches.

*Sale.*—Mlle Hélène Herry, Antwerp, September 18, 1848, No. 49.

36. **A Woman selling Fish.**—At a stone table stands a woman selling fish. She lifts a tub with a fish which she holds up to the spectator with a smile on her face. She wears a hat. On the table lie oyster-shells and a broken vase. At the back is a group of fishermen. On a stone balustrade lie some lilies and the woman's cloak.

*Sale.*—M——, Paris, November 30, 1868, No. 77.

36*a*. **A Toilet Scene.**—A woman, and a boy pouring water.

*Sale.*—Amsterdam, April 15, 1739 (Hoet, i. 588), No. 248 (29 florins).

37. **A Toilet Scene.**—In a room a lady in white satin stands at her toilet-table. Beside her is a man-servant holding a washing-basin and a jug. Behind the lady stands a maid fastening on her wrap. Near her a little dog jumps up on a chair. Good and delicately finished.

Panel, 32 inches by 25½ inches.

*Sale.*—Amsterdam, April 22, 1771, No. 21 (230 florins, Van der Schley).

38. **A Lady washing her Hands.** Sm. 7.—A young lady, seen almost in full face, stands washing her hands in a large silver basin held by a page, who pours out water from a jug. She wears a blue jacket and a white satin skirt, both embroidered with silver. At her side is a chair over which a red velvet mantle trimmed with ermine is loosely hung. Behind the lady is a bed. Spirited and broad in style.

Panel, 15½ inches by 12 inches.

*Sales.*—H. Aarentz, Amsterdam, April 11, 1700, No. 43 (540 florins, Van Diemen for Braamcamp).
G. Braamcamp, Amsterdam, July 31, 1771, No. 149 (550 florins, C. Ploos van Amstel).

39. **A Toilet Scene.**—In a room a lady stands, being dressed by her maid-servant. With accessories. Tenderly painted.

Dated 1661 or 1662; panel, 24½ inches by 21 inches.

*Sales.*—J. A. van Kinschot, Delft, July 21, 1767 (Terw. 610), No. 47—but No. 48 of the original catalogue—(15 florins 75, Twent); dated 1662.
J. Pompe van Meerdervoort, Soeterwoude, May 19, 1780, No. 38 (29 florins, Wubbels).

40. **A Toilet Scene.** Sm. 13.—A lady in a blue silk bodice and a white satin skirt stands in profile at a table with a cover, on which are a candlestick and a mirror. She draws a ring from a finger of her left hand before washing in the golden basin held by a page in a rich Spanish costume.

Her maid is dressing her. Pleasant colour and warm tone; delicately finished and masterly in style.

Canvas, 32½ inches by 25½ inches.

*Sale.*—P. Locquet, Amsterdam, September 22, 1783, No. 255 (30 florins 6, Van der Schley).

41. **A Young Girl at her Toilet.**—She wears a white satin gown, and sits dressing at a table on which is a mirror. With accessories.

Panel, 9½ inches by 12 inches.

In the possession of Willem Lormier, The Hague, 1752 (Hoet, ii. 434); according to his store-room catalogue of December 1754, No. 203, he had bought it from G. Block (for 100 florins).

*Sales.*—W. Lormier, The Hague, July 4, 1763 (Terw. 326), No. 199 (35 florins).

J. C. Werther, Amsterdam, April 25, 1792, No. 107.

42. **A Lady dressing her Hair.**—In a handsomely furnished room a comely young lady in a fine old Dutch costume stands at a table, on which are a mirror, a jewel-casket, boxes, and other articles of the toilet. She is dressing her hair. Another lady, seated beside the table, watches her attentively. In front lies a little dog. Farther back are a bed and some chairs. Vigorous, finished, and delicate.

Canvas, 26½ inches by 23½ inches.

*Sales.*—Amsterdam, July 24, 1792, No. 66 (50 florins, Ten Kate).
Amsterdam, August 14, 1793, No. 92 (57 florins, Spruijt).

43. **A Lady and her Maid.** — At a toilet-table a comely young lady in a satin gown is being dressed by her maid. With accessories. Natural in style and delicately finished.

Panel, 17½ inches by 14 inches.

*Sale.*—(Fiseau?), Amsterdam, August 30, 1797, No. 151 (44 florins, Brentano).

43*a*. **A Lady adorning herself with Pearls.**—In a room a well-dressed woman sits adorning herself with pearls at a table, on which are a mirror and jewels. In front of her is a little dog at play, with other accessories. Delicately painted.

*Sale.*—G. van Rooijen and others, Amsterdam, January 27, 1818, No. 27.

43*b*. **A Lady at her Toilet.**—She is in white satin. Her maid is with her.

Canvas.

In the Baumgärtner collection, Leipzig, 1855 (Parthey, ii. 186).

44. **Two Ladies, a Page, and a Maid-Servant.** Sm. 1.—In the centre of the room stands a lady in white satin, with her hair elaborately dressed. She washes her hands in a silver basin held by a page in fancy dress. Another lady stands in front of a bed; she wears a white bodice and a blue silk skirt; her bosom, her arms, and feet are bare. She seems to be hiding behind a curtain from a gentleman whom a maid-servant tries to prevent from entering the room. On the right are a

handsome chimney-piece and a table covered with a Turkey carpet, on which are a mirror and a candlestick. "This is in every respect a superlative production" (Sm.).

Panel, 19 inches by 16 inches.

Exhibited in London, 1848, No. 38.

*Sales.*—S. Tierens, The Hague, July 23, 1743 (Hoet, ii. 105), No. 128 (610 florins).

H. van der Vugt, Amsterdam, April 27, 1745 (Hoet, ii. 157), No. 14 (501 florins, M. de Bos).

J. van der Linden van Slingeland, Dordrecht, August 22, 1785 (Hoet, ii. 491), No. 289 (2400 florins, Cremer).

T. T. Cremer, Rotterdam, April 16, 1816, No. 79 (2500 florins, Lafontaine).

W. Beckford, Fonthill Abbey, 1823 (£410).

Bought by F. Heusch in or shortly before 1833 (Sm., who says that £630 had been refused for it).

In the collection of F. Heusch, London, 1854 (Waagen, ii. 253).

*Sale.*—(Possibly) Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 177.

45. **A Young Lady at her Toilet.**—In her dressing-room a young lady sits in an arm-chair, covered with deep red velvet and studded with gilt nails, at a table spread with a Smyrna carpet, on which is a mirror. She wears a white silk jacket with broad pleats, trimmed with red silk, over a yellow silk skirt which is partly hidden. The fair hair on her graceful head is confined by ribbons and a light veil. She is putting on an ear-ring, and giving the last touches to her toilet. A picture of great delicacy.

Panel, 14 inches by 11 inches.

*Sale.*—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 69 (1870 francs, Le Roy).

46. **A Lady and her Maid.** Sm. 17, and Suppl. 3.—A lady in a rich and elegant costume of white satin, with low neck and puffed sleeves, and a dark yellow silk skirt, converses with a comely young maid, who hands her a silver ewer on a salver. The lady sits in a red velvet arm-chair, with her back to the spectator. Her fair hair is confined by ribbons, and threaded with blue bows and pearls. She stretches out her right hand a little way to put a mandoline on the table, which is covered with a flowered Smyrna carpet. With a gesture of the left hand, resting on the back of the chair, she seems to give an order. The black-haired maid, seen in full face, wears a brown silk bodice and a woollen vest. In the background hangs a fine tapestry. Through an arched window, adorned with Caryatides, is seen a castle. A masterpiece of the highest delicacy and finish.

Canvas, 16½ inches by 14 inches.

*Sales.*—J. Gildemeester, Amsterdam, June 11, 1800 (315 florins, B. Kooy).

A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 72 (210 florins, Molanus, for Van der Werff of Haarlem).

Jurriaans, Amsterdam, August 28, 1817, No. 42 (902 florins, Goll).

J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 56 (1925 florins, Van Brienen); Sm. had valued it in 1833 (at £150).

In the collection of Baron van Brienen van de Grootelindt, The Hague, 1842 (Sm.).

*Sale.*—G. T. A. M. Baron van Brienen van de Grootelindt of The Hague, Paris, May 8, 1865, No. 21 (7000 francs).

47. **A Young Lady at her Toilet.** Sm. 20.—Three-quarter length. She wears a white satin gown, a black kerchief, and a white cap, and sits at her toilet-table, on which are a mirror, a silver box, and a bell. In front of her lies a book. Her attention has been diverted by some unseen object. "An exquisitely painted picture" (Sm.).

Signed, and dated 1665; canvas, 13½ inches by 10½ inches.

Exhibited in London, 1831 and 1847, No. 132; and at Manchester, 1857, No. 1048.

*Sale.*—Lord Gwydyr, London, March 10, 1829 (£66 : 3s., Woodin).

In the collection of Charles Bredel, London, 1833 (Sm.), and 1854 (Waagen, ii. 292).

*Sales.*—C. Bredel, London, May 1, 1875 (£525, Davis).
George Field, London, June 10, 1893 (£262 : 10s.).

48. **THE MOTHER AT THE CRADLE.**—A young woman, in a white dress and white cap with a yellow wrap round her shoulders, sits on the left beside the cradle of her sleeping child; the cradle has a red cover lined with fur. To the right of the woman is a table with a cloth flowered in green on a red ground; on it are a bowl and a nautilus cup. Behind the group is a dark green wall with a picture of a wooded landscape. In the right background six steps lead up to another room, in which are a bedstead with red curtains, and a red arm-chair. Through a window is seen a house amid trees.

Signed in full on the lowest step, and dated 1665; canvas, 17½ inches by 15½ inches.

In the F. W. Brederlo collection, Riga, 1906 catalogue, No. 127 (old No. 129).

48*a*. **A Woman with a Child.**—A woman holds a child in leading-strings. Very delicately finished.

Panel, 14 inches by 12 inches.

*Sale.*—Amsterdam, April 2, 1754 (Terw. 87), No. 67 (10 florins 10).

48*b*. **A Young Lady and a Maid-Servant.**

*Sale.*—Gabriel de la Faille and Adriana van der Kaa, The Hague, October 5, 1746, No. 43.

48*c*. **A Woman paring Apples.**

A small picture.

*Sale.*—C. Troost, S. Arensklauw, and others, Amsterdam, March 16, 1750, No. 53.

49. **A Lady with a Maid-Servant and Two Dogs.**—A well-dressed lady sits at a table, on which is a spaniel. She holds in both arms a little long-haired dog. She speaks to a maid-servant who gives her a bill

and carries a market-pail on her right arm. Behind the lady is a green silk curtain with tassels. Many accessories. Very good.

Panel, 14 inches by 12 inches.

In the collection of H. Verschuuring, 1752 (Hoet, ii. 474).

*Sales.*—J. Viet, Amsterdam, October 12, 1774, No. 153 (130 florins, Wubbels).

V——, Amsterdam, May 19, 1779, No. 114 (30 florins, Cruys).

Juda van Benjamin the elder, Amsterdam, November 4, 1782, No. 34.

50. **An Interior.**—In a room a young lady, wearing a red jacket trimmed with white fur and a blue skirt, sits at a table. She holds a child on her lap; at her side is a little dog. A maid-servant stands behind her near a cradle and a child's chair. On a table, which has a cover, are flowers in a flask, a book, and a bowl of broth. Accessories. Delicately painted.

Panel, 17 inches by 13½ inches.

*Sale.*—L. Bouman and others, Leyden, August 24, 1802, No. 7 (60 florins).

51. **A Woman at the Fireside.**—Interior. A woman stands at the hearth, lighting the fire. At the side are a chair and other accessories. Well painted.

Panel, 12½ inches by 9 inches.

*Sale.*—Van Dijl, Amsterdam, January 10, 1814, No. 120 (25 florins 50).

52. **Interior of a Kitchen.**—In a kitchen a maid-servant stands beside a cask, on which she scours a pewter plate. In front of her are a stone fire extinguisher and various other kitchen utensils. At the back a woman sits by the fireside. Other accessories. Delicately finished.

Canvas.

*Sales.*—Amsterdam, December 3, 1827, No. 41 (92 florins, Meyer).

Amsterdam, March 24, 1828, No. 66 (44 florins, Van Campen).

53. **A Lady and a Maid-Servant.** Sm. 18.—A young lady wearing a white satin bodice and a dull red skirt sits in a chair with her back to the spectator. She stretches out her hand to take something from a table with a blue cloth. A maid-servant stands on the farther side of the table, holding a salver and ewer.

Canvas, 14 inches by 11½ inches.

In the possession of O'Neil, London, 1832 (Sm.).

54. **The Lace-Maker.**—Delicately finished. [Pendant to 54*a*.]

Panel, 18½ inches by 16 inches.

*Sale.*—A. Oberman and others, Amsterdam, March 31, 1846, No. 63 (28 florins, with pendant, Beukman).

54*a*. **A Girl sewing.**—Delicately finished. [Pendant to 54.]

Panel, 18½ inches by 16 inches.

*Sale.*—A. Oberman and others, Amsterdam, March 31, 1846, No. 63 (28 florins, with pendant, Beukman).

55. **A LADY FAINTING.** Sm. 23.—A lady of rank, wearing a white satin skirt and a red jacket trimmed with fur, is fainting after having

been bled. She lies on the floor, and two women and the physician attend her. One woman kneels on the right behind her, raising her head and shoulders, and holding with the left hand a restorative for her to smell. This woman wears a dark fur-trimmed jacket and a hood, and watches the patient with an attentive air. The other woman, who wears a flowered skirt and an ample gown, stands on the left, holding the patient's right arm, and looks to the left where a little girl stands weeping. Behind the women stands the physician, a beardless man with a dark cap. He bends forward over the patient and lays his right hand on her shoulder. On the left is a table with a Turkey carpet pushed back; upon it is a jug. On the floor in front are a plate and a sponge. In the right lower corner of the foreground is a richly decorated salver with a precious metal ewer. In the background to the right is the chimney-piece; to the left is the bed.

Signed in full, and dated 1680; panel, rounded at top, 20½ inches by 17 inches.

In the collection of Johann Wilhelm, Elector Palatine (who died 1716), Düsseldorf (Van Gool, ii. 563).

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 436; in the storeroom since 1910.

56. **A WOMAN SLEEPING.**—Three-quarter length. The woman sits turned to the left on a chair, upon the arm of which she leans her right elbow; her right hand hangs down loosely and her left hand rests on her lap. She bends down her head in her sleep. She has fair hair. She wears a red bodice with short ribbons which are cut away at the neck, a white lace collar, and a yellow silk skirt. To the left is a marble table, partly covered with a white cloth; on the other side are a shallow silver cup and a dish. In the left background is a dark curtain. In the centre are clouds in the sky. To the right are the marble side of a window and a chimney-piece.

Panel, 10 inches by 13½ inches.

In the collection of Daniel Mesman, bequeathed in 1834 to Cambridge University.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. 394.

57. **A YOUNG WOMAN AT BREAKFAST.**—She sits in profile to the left, dressed in a red gown and a white satin bodice, and holds a glass. On a table beside her are an earthenware jug and food on a plate. Above the table is a red parrot.

Signed; panel, 10 inches by 8½ inches.

In the collection of De Bourguignon de Fabregoules, Aix; given by his son J. B. M. de Bourguignon de Fabregoules in 1860 to the museum.

In the Aix Museum, Provence, 1900 catalogue, No. 320.

58. **A MAN AND A WOMAN.**—A man tries to fill a woman's glass; she draws it away.

In the collection of Count S. Stroganoff, St. Petersburg.

59. **A YOUNG LADY AT TABLE.** Sm. 29.—She wears a white satin bodice with crimson satin ribbons and a red silk skirt. She

sits in a red easy-chair at a table, holding in one hand a plate of oysters and slices of lemon and in the other hand a fork. On the table is a silver salver, with a china jug on it.

Signed in full, and dated 1665 ; 12 inches by 10½ inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 475 ; it was there in 1833 (Sm., who valued it at £126).

60. **A Young Lady with Cracknels.**—A young lady in a white dress with a woollen apron sits on a chair, upon which she leans with one hand, while she points with the other to a plate of cracknels held out to her by a negro servant. She is about to give a cracknel to her dog. In front, at her side, is a gentleman, holding a glass in one hand and a bottle in the other. To the left is a table with a cloth ; on it is a faience dish full of fruit. A good picture.

Canvas, 20 inches by 16½ inches.

*Sale.*—P. A. J. Knijff, Antwerp, July 18, 1785, No. 203.

61. **LADIES PLAYING CARDS.**—A characteristic picture.

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 368.
In the collection of J. van Alen, Rushton Hall, Kettering.

62. **Two Card-Players.**

In the collection of J. Lenglart, Lille.

62*a*. **A Lady and a Gentleman playing Cards.**

*Sale.*—C. Troost, S. Arensklauw, and others, Amsterdam, March 16, 1750, No. 160.

63. **The Backgammon-Players.**—In the foreground of a furnished room a gentleman stands at a table with a cover, on which is a backgammon-board. He is playing with another gentleman standing near, who is about to move his pieces. Beside him sits a third gentleman, sucking his pipe and watching the game attentively. Well characterised and very delicately finished.

Panel, 25½ inches by 19 inches.

*Sale.*—P. Calkoen, Amsterdam, September 10, 1781, No. 100 (112 florins, Gildemeester).

63*a*. **Backgammon-Players.**—A party of ladies and gentlemen in old Dutch dress play backgammon.

Panel.

*Sale.*—L. van Oukerke, Haarlem, May 19, 1818, No. 23 (5 florins 5, Engesmet).

64. **LADIES PLAYING CARDS.**—In an interior two ladies sit playing cards. A cavalier and a page stand behind them.

Signed, and dated 1662 ; 27 inches by 23½ inches.

Exhibited by the London dealers P. and D. Colnaghi, 1896, No. 9.
*Sale.*—Alfred Buckley and others, London, May 4, 1901, No. 130.

65. **A LADY TUNING A LUTE.** Sm. 3.—A lady in a light blue silk gown and a reddish-grey jacket trimmed with white fur sits leaning her left elbow on a table. She is tuning a lute. She is seen in full face, and looks towards the left. On the table, on which a Turkey carpet is pushed back, lie a guitar and a music-book. To the right is a pillared chimney-piece. In the back-wall, which is divided by a pilaster, is a richly decorated door. The picture is a partial copy of Metsu 146 (Kassel); it is wrongly described by Sm. under Metsu 114.

Signed on the left at foot; panel, 14½ inches by 11½ inches.

In the possession of W. Lormier, The Hague, who sold it in 1754 to De la Bouexière, Paris, from whom Le Leu bought it in the same year for Dresden.

In the Dresden Gallery, 1905 catalogue, No. 1671.

66. **CAVALIER SINGING AND PLAYING A VIOLIN.** Sm. 14.—A well-dressed gentleman with long wavy hair sits on the left at a table; he plays the violin and sings. He has a slight moustache and looks before him away to the right. He wears a cuirass over a slashed doublet and a white under-garment. His red velvet cap, with blue and white feathers, lies on the table beside a music-book. "A highly-finished picture" (Sm.). [Half-length.—*Translator.*]

Panel, 9½ inches by 7½ inches.

Engraved by C. L. Lingée in the Le Brun Gallery.

*Sales.*—Willem van Wouw and others, The Hague, May 29, 1764 (Terw. 359), No. 30—but No. 184 of the original catalogue—(96 florins).
J. van der Marck, Amsterdam, August 25, 1773, No. 229 (250 florins, Le Febre).
Chevalier Lambert et Du Porail, Paris, March 27, 1787 (962 francs).

[In the collection of John Slater, 1833 (Sm.).—*Translator.*]

*Sales.*—E. W. Lake, London, May 6, 1845 (£51 : 10s., R. Artis).
R. Artis, London, May 17, 1851 (£31 : 10s.).
C. Scarisbrick, London, 1861 (£90 : 6s., Graham-Gilbert).

In the collection of John Graham-Gilbert, Glasgow; bequeathed by his widow to the city in 1877.

In the Glasgow Art Gallery, 1911 catalogue, No. 688.

67. **A LADY PLAYING THE LUTE.**—Three-quarter length. A richly dressed lady, seen in full face and looking straight before her, sits playing the lute at a table covered with a Turkey carpet, on which lies a music-book. She has her hair in ringlets and wears ear-rings. She has a light satin dress with a wide brocade trimming and a dark wrap, leaving her neck bare. Behind her to the left is a curtain. Behind her to the right the wall is decorated with a pilaster and two large figures in niches.

Signed in full, and dated 1677; panel, 15 inches by 12 inches.

*Sale.*—J. P. Wierman, Amsterdam, August 18, 1762 (Terw. 261), No. 51 (152 florins, Lormier).

In the Karlsruhe Gallery, 1894 catalogue, No. 279.

68. **A GENTLEMAN SEATED AND A LADY AT MUSIC.**—A lady in a satin jacket and red skirt plays the mandoline. On a red easy-chair at her side sits a well-dressed gentleman. At the back is a fine canopied bed.

Canvas, 24 inches by 20½ inches.

Bought in 1760 for the Copenhagen Museum as a Ter Borch.
In the Copenhagen Museum, 1904 catalogue, No. 243.

69. **A COUPLE AT MUSIC.**—In a landscape a lady accompanies on the guitar a gentleman who is singing. Very delicately finished but much darkened by time.

Panel, 12½ inches by 15½ inches.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 173; it was there in 1854 (Waagen, ii. 9).

70. **A LADY WITH A LUTE.**—A lady in white satin plays the lute. She has her back to the spectator; her face is in profile. To the left behind the table is a gentleman who looks at the lady; his grey hat lies in front of him. The table is covered with a rich Turkey carpet. To the right is a door.

In the collection of J. Crathern, Montreal; as a Ter Borch.

71. **A LADY WITH A LUTE.** Sm. 24.—Three-quarter length. A fair-haired lady, dressed in white satin with a rich wrap, is tuning her lute; she looks over her right shoulder at a music-book. A green curtain is drawn aside on the right to reveal a piece of sumptuous architecture.

Signed in full on the pedestal, and dated 1678; panel, 17 inches by 14½ inches.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (Van Gool, ii. 566).
In the Mannheim Gallery.
In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 435; it was there in 1833 (Sm.).

72. **A LADY PLAYING THE MANDOLINE.**

In the collection of F. Flersheim, Paris.

73. **A LADY PLAYING THE LUTE.**—A lady seated, seen in full face but looking to the left, plays the lute. She wears a satin dress cut low at the neck with a gold embroidered bodice and a red jacket trimmed with fur. On a table to the left are a music-book, a silver jug, and a statuette of a boy with a shell. In the right centre is a view of another room. The walls are divided by rich pilasters.

Signed in full on the right at top, and dated 1695; panel, 15½ inches by 13 inches.

In the collection of Count Eduard Raczynski, Ragolin, Posen.

74. **A GENTLEMAN WITH A LADY AT MUSIC.**—At a finely decorated spinet a young lady sits in profile to the right; she looks down thoughtfully, and plays a lute which she holds on her lap. She wears a pink satin gown and a white satin jacket adorned with red ribbons. To the right, behind the spinet, sits a young gentleman in black, with a white collar and long hair. He holds a wine-glass and looks at the spectator. Dark background with a curtain to the left.

Signed in full on the left, and dated 1669; panel, 18½ inches by 15 inches.

*Sales.*—J. F. d'Orvielle, Amsterdam, July 15, 1705 (Hoet, i. 84), No. 58 (45 florins).
E. B. Rubens and others, Amsterdam, August 11, 1857, No. 81.
H. de Kat of Dordrecht, Paris, May 2, 1866, No. 55 (700 francs).

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 204.

75. **A Lady playing the Lute in a Room.**

It is uncertain whether two or more of the following were identical :—

*Sales.*—Amsterdam, June 18, 1704, No. 4.
Amsterdam, April 17, 1708, No. 152.
Amsterdam, September 25, 1743 (Hoet, ii. 125), No. 17 (67 florins).
E. van Dishoek, The Hague, June 9, 1745 (Hoet, ii. 171), No. 49 (155 florins)—17 inches by 14 inches.
Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 207), No. 98 (160 florins, D. Ietswaart)—16 inches by 14 inches.

75*a*. **A Woman singing.**

13 inches by 11 inches.

*Sale.*—Gerard Hoet, The Hague, August 25, 1760 (Terw. 226), No. 65 (60 florins; but 80 florins, Haaften, according to the original catalogue).

76. **A Lady with a Music-Book.** Sm. 11.—A lady in a white satin skirt and a red bodice sits at a table on which lies a guitar. She leans her right elbow on the table; she holds a music-book in her left hand.

Canvas, 11 inches by 10½ inches.

*Sale.*—Comte Dubarry, Paris, November 21, 1774 (420 francs).

77. **A Lady with a Guitar.** Sm. 12.—A lady in a white bodice with pink ribbons and a red skirt embroidered with silver lace sits at a table, putting a new string on her guitar.

Canvas, 12 inches by 9½ inches.

In the collection of the Abbé Séviny, Paris, 1778.

78. **A Lady with a Guitar.**—A comely young lady, wearing a red velvet jacket trimmed with white fur and a white satin skirt, is playing the guitar. A music-book lies on a table covered with a finely embroidered cloth. Artistic and finished.

Panel, 11 inches by 9 inches.

*Sales.*—J. D. Nijman, Amsterdam, August 16, 1797, No. 190 (91 florins).
Amsterdam, June 16, 1800, No. 17 (145 florins, Gruijter).

79. **A Lady at Music.**—She is well dressed and sits playing a spinet. Finely painted.

9 inches by 7 inches.

*Sale.*—Van Dijl, Amsterdam, January 10, 1814, No. 121 (36 florins 50).

80. **A Young Lady with a Violin.**—A comely and richly dressed girl sits in a room at a table on which lie some sheets of music. She holds

a violin in her left hand and a music-book in her right. Delicately painted.

Canvas, 12 inches by 10 inches.

*Sale.*—W. Reyers, Amsterdam, September 21, 1814, No. 114 (34 florins, Van den Berg).

81. **A Gentleman playing the Guitar.**—A gentleman stands playing the guitar at a window-opening. A Turkey carpet hangs over the sill, on which are a little dog and some musical instruments. Behind the gentleman is a negro holding a silver fruit-dish. Delicate and finished in style.

Copper.

*Sale.*—Amsterdam, June 16, 1828, No. 74 (27 florins, Van Campen).

81*a*. **A Lady singing, with a Lute.**

In the Blankensee collection, Berlin, 1856 (Parthey, ii. 186).

82. **A Music-Party.**—In a saloon a young gentleman sits at a table, playing the flute. Another gentleman bends over his companion to tease a little spaniel lying on a young lady's lap. The lady holds a music-book and leans back to protect her pet. Her guitar is on the floor, leaning against a chair. A negro man-servant brings fruit.

Canvas, 21½ inches by 26 inches.

*Sale.*—Neven, Cologne, March 17, 1879, No. 157.

83. **The Duet.**—In a saloon hung with pictures a Dutch lady sits in an arm-chair with a blue velvet cushion. She wears a satin gown, a yellow bodice and an embroidered skirt. She is playing the violin. A young gentleman, wearing a cuirass over a doublet with loose sleeves, sits accompanying the lady on the flute. Another elegant cavalier, leaning one hand on a table covered with a Turkey carpet and holding the other hand at his back, listens to the music. He wears over his purple velvet coat a fine bandolier embroidered with gold and silver, and has puffed sleeves of white silk, white silk breeches, and grey silk stockings. His sword lies on the table. In the left background a man-servant brings refreshments on a salver. On the right, in a doorway, a lady and gentleman converse.

Canvas, 23 inches by 19 inches.

*Sale.*—Baron de Beurnonville, Paris, May 9, 1881, No. 395.

84. **A LADY PLAYING THE LUTE.** Sm. 27.—A young lady, dressed in a grey silk bodice and a red satin skirt, and seen almost in full face, sits at a window, playing the lute. A Turkey carpet is thrown over the window-sill. At the back is a half-opened door. A good picture. "An exquisitely finished picture" (Sm.).

Signed in full, and dated 1674; panel, 9½ inches by 7½ inches.

In the possession of Jacques de Roore, The Hague.

Sold by him to W. Lormier, The Hague (for 230 florins), according to his store-room catalogue of December 1754, No. 201. The sale must have taken place before 1752, when the picture was in Lormier's possession (Hoet, ii. 433).

*Sales.*—W. Lormier, The Hague, July 4, 1763 (Terw. 326), No. 197 (140 florins).
Amsterdam, May 8, 1769, No. 55 (160 florins, Verstrink).
Verstrink, Amsterdam, May 19, 1779, No. 113 (171 florins, Fouquet).

In the collection of John Slater, London, 1833 (Sm.).

*Sale.*—E. W. Lake, London, 1845 (£82 : 19s., Farrer)—see *Art Sales.*

In the possession of the dealer J. Smith, who bought it from G. Pennell in 1849, and sold it to J. Dorington (for £63).

Given by J. Dorington in exchange to Adrian Hope, 1860.

*Sale.*—Adrian Hope, London, July 30, 1894, No. 48 (£304 : 10s., G. Donaldson).

85. **A Lady playing the Lute.**—She sits, wearing a rich dress, and plays the lute. Behind her are two cavaliers.

Copper, 13½ inches by 11½ inches.

*Sale.*—Bunbury and others, London, June 15, 1901, No. 49.

86. **The Duet.**—In an interior a young lady in a blue dress sits at a harpsichord playing the accompaniment for a gentleman who sings from a music-book in his hand. On the left a maid-servant pours out a glass of wine. Near her is a dog with his coat cropped like that of a lion.

Panel, 23½ inches by 19½ inches.

*Sales.*—Baron de Beurnonville, Paris, June 3, 1884, No. 222.
Levaigneur, Paris, May 2, 1912, No. 27.

87. **A Girl with a Cavalier.** Sm. 5.—A girl dressed in white satin holds in her arms a little dog, which a youth beside her is teasing.

Panel, arched at top, 7½ inches by 5 inches.

*Sale.*—Elector of Cologne, Paris, 1764.

In the possession of the Paris dealer Le Brun, who sold it in 1764 (for 184 francs).

87*a*. **The Couple surprised.**—In a richly furnished room a gentleman receives the embraces of a lady seated beside him. At the back the jealous husband approaches with a sword.

Canvas on panel.

*Sale.*—Comte de Turenne, Paris, May 17, 1852, No. 57 (500 francs).

88. **A Scene of Gallantry.**—A young cavalier, leaning on a table, converses with a young woman who offers him a glass. Behind, another woman takes the money which a young gentleman counts out. In the background, in an adjoining room, are a maid-servant at work, a cavalier lighting a pipe, and a person standing beside him and holding a glass.

Canvas, 17½ inches by 14 inches.

Possibly identical with the undescribed picture in the sale :—B. Keerwolff, Leyden, September 9, 1778, No. 7 (30 florins 5, P. Keerwolff).

*Sale.*—Comte Duchatel, Paris, May 14, 1888 (2050 francs) ; *see* P. Eudel, 1889, p. 359.

88*a*. **A Cavalier and a Lady at a Window.**

Panel, 16½ inches by 13½ inches.

*Sales.*—Robert Orr, London, June 13, 1903, No. 105.
M. H. Colnaghi, London, October 22, 1908, part i. No. 295.

89. **THE VISIT.**—In the reception-room of a mansion the lady of the house sits on the left holding an infant on her lap. A young lady approaches her, raising her eyes to the ceiling. A young man, with a grey cloak on his arm, bows before the young mother. In the right background near a chair is a page; near him is a canopied bed.

Signed in full on the right, and dated 1664; canvas, 26 inches by 22 inches.

In the possession of the Paris dealer Everard, from whom the Antwerp Museum bought it in 1879.

In the Antwerp Museum, 1905 catalogue, No. 732.

90. **A DISTINGUISHED COMPANY.**—A gentleman sits at a table holding in his right hand a full goblet. He grasps with his left hand the hand of the lady at his side. Behind him sits another cavalier wearing a hat. In the right background is a handsome chimney-piece; in front of it an old cavalier converses with a seated maid-servant. A distinctly good picture. The lady's head is repainted.

Canvas, 26 inches by 22½ inches.

In the collection at the Royal Palace, Aschaffenburg, 1902 catalogue, No. 231.

91. **A COMPANY IN A GARDEN.**—In the foreground of a park a lady dressed in white satin gives an order to a negro page. Farther away are a young gentleman, a lady, and a dog. Fine colour. The picture has been damaged.

Signed with the monogram; canvas, 25½ inches by 21 inches.

*Sale.*—Robert de Neufville, Leyden, March 15, 1736 (Hoet, i. 459), No. 7 (60 florins).

In the Copenhagen Museum, 1904 catalogue, No. 242; acquired in 1764.

92. **INTERIOR WITH FIVE FIGURES (or, THE VISIT).** Sm. 2.—In a richly furnished room, to the right, a group of three—a lady and two gentlemen—are playing cards. One gentleman, wearing a puffed costume with a loosely fastened cloak and a bandolier, and having long hair, sits, turned to the left and seen half from the back, on a velvet chair. He converses with the young lady who sits opposite to him and seen in full face at the card-table. She rests her right foot on a foot-warmer, and holds the cards in her left hand. A gentleman in a dark costume with a white collar, who has long hair, stands behind, advising the lady. She looks up from her game to glance at a lady advancing from the left. This lady wears an elegant white satin gown and a pink petticoat with silver trimming. A little page walks behind her, carrying her train. On the extreme right a negro, holding a bottle, seems to wait for an order. The floor is paved with slabs of marble. The back wall is richly adorned with marble pilasters, frames for the doorways, and a decorative chimney-piece. The materials are finely rendered and the brushwork is delicate.

Canvas, 27½ inches by 29½ inches [26 inches by 28½ inches, according to the catalogue—*Translator*].

*Sale.*—Ferdinand Count van Plettenberg en Wittem, Amsterdam, April 2, 1738 (Hoet, i. 501), No. 76 (295 florins, W. Lormier); measuring 26½ inches by 29½ inches.

In the possession of W. Lormier, The Hague, 1752 (Hoet, ii. 434; according to his store-room catalogue of December 1754, No. 200, he had bought it at the Plettenberg sale (for 303 florins).

*Sales.*—W. Lormier, The Hague, July 4, 1763 (Terw. 326), No. 196 (955 florins).

Clicquet-Andrioli, Amsterdam, July 18, 1803, No. 35 (200 florins).

In the collection of Sir Frederick Cook, Bart., Richmond, Surrey [apparently No. 127—*Translator*].

93. **Interior.**—In a room a gentleman conducts a lady dressed in a fine satin gown and wearing gold bracelets on her left wrist. At the back a youth draws a curtain. At the side is an open door with a view of part of an adjacent room.

Panel, 12 inches by 11 inches.

*Sales.*—J. van der Marck, Amsterdam, August 25, 1772, No. 230 (155 florins, Calkoen).

P. Calkoen, Amsterdam, September 10, 1781, No. 101 (103 florins, Fouquet).

Amsterdam, July 16, 1819, No. 116 (120 florins, Roos).

C. S. Roos, Amsterdam, August 28, 1820, No. 78 (85 florins, Engelberts).

S. J. Stinstra, Amsterdam, May 22, 1822, No. 29.

94. **A Social Scene (Two Ladies and a Gentleman).** Sm. 30.—In the vestibule of a mansion, decorated with a statue, a gentleman stands in the centre holding a cane. He wears a richly embroidered waistcoat, a red scarf, and a lace cravat. On his right is a lady in a white satin gown and an embroidered petticoat; she lifts her skirt with her right hand and stretches out her left. On the right sits another lady in a dark dress holding a fan, with a little dog on her lap. A servant approaches with a dish of fruit. "One of the artist's most elaborate productions" (Sm.).

Signed, and dated 1687; canvas, 26 inches by 21½ inches.

Imported into England by Chaplin.

In the possession of Joseph Robins, London, 1833 (Sm.).

95. **Two Ladies and a Gentleman.** Sm. 22, and Suppl. 4.—In a handsome room a young lady stands in front, wearing a pink satin dress with a yellow bodice, a lace collar, and a white satin skirt. Another lady, holding an infant on her lap, sits at a table with a cover. Beside her stands a gentleman. At the back is a page. "One of the artist's most elaborate productions."

Signed, and dated 1664; canvas, 27 inches by 22 inches.

In the collection of Baron Lockhorst, Amsterdam; bought as a whole in 1825 by Galli (valued at 5000 florins).

In the Kinnear collection, Edinburgh, 1833 (Sm.).

*Sale.*—O'Neil, London, 1834 (£367 : 10s.).

In the collection of the Duke of Sutherland, 1842 (Sm.).

*Sales.*—C. Cope, London, June 8, 1872 (£231, Wardell).
Wardell, London, May 10, 1879 (£304 : 10s., Agnew).

96. **The Promenade.**—A young gentleman in a black cloak and a comely young lady in white silk walk away together. Graceful and delicate.

Signed, and dated 1670.

*Sale.*—Potocki, Paris, May 2, 1885 ; *see* P. Eudel, 1884-1885, p. 362.

97. **A Social Scene.** Sm. 6.—In a handsome room a gentleman, wearing a full flaxen wig and a rich costume, conducts a lady in a satin gown embroidered with flowers. At the farther side of a table covered with a Turkey carpet, sit a lady and a gentleman, attended by a page who takes the lady's empty glass. On the right another servant goes out of the room. In front is a chair on which hangs a furred cloak ; a sword is placed against it. In front also are a fine silver ewer and salver.

Canvas, 13 inches by 10½ inches [but 33½ inches by 27½ inches, according to Sm. and the 1902 sale-catalogue—*Translator*].

Exhibited at Manchester, 1857, No. 951 ; and at the South Kensington Museum, London, 1891-1898, No. 37.

*Sale.*—G. Braamcamp, Amsterdam, August 31, 1777 (560 florins, Hope).

In the collection of Henry Philip Hope, London, 1833 (Sm., who valued it at £367 : 10s.).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene ; sold as a whole in 1898 to the London dealers P. and D. Colnaghi and A. Wertheimer.

*Sale.*—Duke of Cleveland and others, London, March 8, 1902, No. 79 (withdrawn) [it was the property of Adolf Goerz—*Translator*].

98. **RETURNING FROM THE CHASE.**—To the left sits a sportsman. On the right is a lady in a white dress. Behind them stands a gentleman. Full length.

Signed in full, and dated 1677 ; canvas, 44 inches by 55½ inches.

In the Lille Museum, 1893 catalogue, No. 558.

99. **THE SPORTSMAN IN LOVE.**—On a little hill in a wood sits a sportsman embracing a girl who sits at his side, and gently repulses him. He lays one hand on her bosom and the other on her shoulder. He is richly dressed ; a girl kneeling behind him to the right puts a garland on his black curls. Behind this group is the hollow trunk of an old willow. In front on a hunting-bag lies a dead hare, with a powder-horn beside it. To the left is a hunting-dog. In the middle distance a stream flows under tall trees. At the back is a little bridge on which stands a sportsman blowing his horn. In the distance is a little castle. The expression on the youth's face is admirably rendered.

Panel, 30 inches by 24½ inches.

In the Rudolfinum, Prague, 1889 catalogue, No. 520 ; catalogued doubtfully as an Ochtervelt.

99*a*. **A Youth shooting Birds.**—A young man shoots at birds with a blow-tube. A young lady holds his cap.

In the Redern collection, Berlin, 1856 (Parthey, ii. 186).

100. **A COMELY YOUNG LADY WITH A LITTLE DOG.**—Half-length. She sits turned to the right on an easy-chair. She wears a puffed white satin dress, leaving the neck bare, and showing the pearl necklace. Her fair curls are adorned with narrow ribbons. Her right hand rests on her lap. In her left hand is a little stick; with this she repulses a spaniel which jumps up at her on the right, and on which her eyes are fixed. Beside her to the right is a table with a Turkey carpet. In the side-wall is a chimney-piece. On the back-wall is a picture near a door.

Signed in full; panel, 10 inches by 8 inches.

In the Karlsruhe Gallery, 1894 catalogue, No. 278.

101. **A LADY WITH A DOG.**—An elegantly dressed lady, seen to the knees, stands in a park beside a marble pedestal on which is a little spaniel. She wears a white satin gown and a flowing veil; she has dark curls and wears a pearl necklace on her bare neck. With the left hand she raises her skirt; she quiets the dog, at which she is looking, with a gesture of her right hand. A delicate and graceful picture.

Panel, 14 inches by 12 inches.

*Sales.*—A. Hulsen and others, Amsterdam, May 17, 1870, No. 63* (295 florins).

N. D. Goldsmid of The Hague, Paris, May 4, 1876, No. 98.

In the Cologne Museum, 1902 catalogue, No. 697.

102. **A YOUNG LADY WITH A PARROT.** Sm. 26.—Three-quarter length. She sits in a room, holding a plate on her lap. She wears a dark brown velvet bodice trimmed with ermine, and a white satin skirt. She looks at a grey parrot, on a perch at her side, and offers it a piece of orange. On a table with a Turkey carpet at her side are a china jug and a glass. On the other side of the table a maid-servant brings a silver salver and ewer. A sumptuous picture, reminding one strongly of Metsu.

Signed in full on the left; canvas, 12 inches by 11 inches.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 121; it was there in 1833 (Sm., who valued it at £157 : 10s.).

103. **A Lady with a Dog and a Parrot.**—Through a window-opening is seen a comely lady, half dressed, who leans on one hand, and has a little dog on her lap. In front of her is a lace-pillow. At the side of the opening is a grey parrot. Highly finished and tenderly painted.

Panel, 9 inches by 7 inches.

*Sale.*—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 71 (11 florins, Huybrechts).

103*a*. **A Lady with a Big Dog.**

Copper, 8 inches by 5½ inches.

*Sale.*—Isidor Sachs, Vienna, December 17, 1872, No. 82.

104. **An Elegant Woman playing with a Little Dog.**—She stands in the foreground of a tiled interior, and with her left hand lifts the

hem of her skirt, at which a little dog is springing. She holds up a dainty in her right hand. In the right background, before the curtains of a bed, a woman in a white cap sits holding a little girl who stands on her lap and looks at the little dog in front. On the extreme left is a table with a cover. On the back-wall is a picture.

Canvas, 19 inches by 14½ inches.

*Sales.*—O. Pein, Cologne, October 29, 1888, No. 56.
Rümerskirch and others, Munich, March 23, 1903, No. 61.

105. **A LADY WITH A PARROT.**—Full length. In the centre of a room stands a young lady, wearing a white satin gown with a blue sash; her hair hangs down in disorder; she has pearls at her throat, arms, and bosom. She looks to the right at a parrot in a cage; the parrot comes out to take a piece of sugar from her left hand. On the left is a table with a Turkey carpet, on which are a mirror, a cloth, a box, and a metal plate from which the lady takes something with her right hand. To the left is a window. On the back-wall is a map.

Signed on the window-sill; 16 inches by 15 inches.

*Sales.*—Amsterdam, April 11, 1893, No. 794.
Schönlank, Cologne, April 28, 1896, No. 136 (800 mark, Bachofen of Basel).

106. **THE LETTER.**—In the centre of a room a young lady stands in profile to the left at a table covered with a Turkey carpet and an orange cloth. She wears an elegant white satin gown, cut low at the neck, and has a red veil wound round her neck and her left arm. In her right hand she holds a letter which she reads attentively. She has received it from a negro man-servant, standing in the right background and leaning his right arm on the back of a red easy-chair. To the left, beside the lady, is a maid-servant in a dark gown with a white collar. She looks at her mistress as she places on the table a broad metal dish and a jug. On the left side-wall above the table hangs a mirror in a richly decorated gilt frame. At the back is a bed with red curtains.

Signed in full on the right, and dated 1682; canvas, 32 inches by 34 inches.

A copy of almost the same size is in a private collection in Vienna.

Another copy—16 inches by 12½ inches—was in the sale:—Philips Neven, Amsterdam, March 24, 1892, No. 89.

A replica was in the sale:—J. F. D——, Berlin, November 28, 1911, No. 79.

Exhibited at Amsterdam, 1906, No. 92.

*Sale.*—Jules Lenglart of Lille, Paris, 1902.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1902, No. 27.

*Sale.*—C. Sedelmeyer, Paris, May 25, 1907, No. 147 (7800 francs).

In the possession of the London dealer H. M. Clark.

107. **A Gentleman handing a Letter to a Maid-Servant.**—He wears a robe, and sits at a table with a cloth upon which is a globe. Other accessories in the room. Very naturally painted and delicately

finished. The sale-catalogue hesitates between E. H. van der Neer and Pieter de Hooch as the painter.

Canvas, 29½ inches by 24½ inches.

*Sale.*—J. de Kommer, Amsterdam, April 15, 1767, No. 38 (9 florins, Jan Booms).

108. **A Lady reading a Letter.**—In a room a lady stands at a table, holding a letter. Beside her is a maid-servant. Through a door on the left are seen two other figures. Very delicate and well painted.

Panel, 14½ inches by 12½ inches.

*Sale.*—J. Viet, Amsterdam, October 12, 1774, No. 152 (100 florins, Yver).

109. **A Lady writing and an Old Woman.**—A young lady, wearing a red velvet jacket trimmed with white fur and a satin skirt, sits writing at a table with a cover. Beside her is an old woman, counting on her fingers and apparently dictating to the younger woman.

Canvas, 26 inches by 30 inches.

*Sale.*—F. J. O. Boymans, Utrecht, August 31, 1811, No. A. 61.

110. **INTERIOR WITH TWO OLD MEN.**—They are at a table. Behind them a youth looks towards the door.

Signed in full.

In the Schager-Ström collection, Stockholm; *see* Granberg, *Les Collections privées de la Suède*, p. 404.

111. **TWO BOYS PLAYING WITH A BIRD.**—On a bench to the right is a large wicker bird-cage. A big boy leans on it from the left, holding in both hands some birds whose heads alone are visible; he watches them with an attentive smile. To the right of him, a younger boy in a broad-brimmed red hat with a feather leans his left hand on the bird-cage, and throws his right hand round the elder boy's neck. In front of this group is a large full pot on which a cat crouches, looking from the left at the bird-cage. To the right of them is green foliage. On the left edge of the foreground is a high pedestal with a marble head. Behind it is a statue of an almost nude female figure. To the right, and farther back, two persons, a man and a woman, walk away. In the distance are trees, with a view of hills beyond to the left. [Pendant to 117 (Stockholm). Cf. 112, 115.]

Signed in full on the left at foot; panel, 10 inches by 8 inches.

In the Salzdahlum Gallery.

In the Brunswick Gallery, 1910 catalogue, No. 320.

112. **CHILDREN WITH A BIRD-CAGE AND A CAT.** Sm. 4.—Half-length. Behind a stone window with an arched top is a richly dressed boy with a slashed doublet, a velvet cloak, and a plumed cap on his long curls. He looks with a smile down to the right, where a cat sits in front of the window, looking to the left at a large wicker bird-cage, the door of which stands open. The boy holds the cage in his right hand, and points with the left to the bird fluttering in the cage. On the window-sill in front of the cage is a broken earthenware dish. To the

right behind the boy is the head of a girl; with a smile on her face, she points with her right hand to the cat. [Cf. 111, 115.]

Signed in full; panel, 8 inches by 6 inches.

Engraved by Dupuis.

*Sale.*—Comte de Vence, Paris, February 11, 1761 (171 francs); *see* Ch. Blanc, i. 101.

In the Karlsruhe Gallery, 1894 catalogue, No. 280.

113. **THE YOUNG DRUMMER.** Sm. 19.—Half-length. A handsome youth, elegantly dressed in a sky-blue silk doublet with a purple sash, in which he has thrust a sword, and a yellowish-red velvet cap with a plume, lays his left hand on a drum. He seems to be marching at the head of a troop of children carrying banners and lances. "Painted with singular delicacy and sweetness" (Sm.).

Panel, 7½ inches by 5 inches.

*Sale.*—J. Gildemeester, Amsterdam, June 11, 1800, No. 157 (70 florins, Labouchère).

In the collection of the Marquess of Stafford, London.

In the collection of Lord Francis Egerton, Bridgewater House, London, 1833 (Sm., who valued it at £105).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 221; it was there in 1854 (Waagen, ii. 44).

114. **TWO BOYS WITH A SNARED BIRD.**—A good-looking boy kneels on the ground, with his body turned to the right, and leans his elbows on a low bank. He wears a broad-brimmed hat, a white shirt, and a blue jacket. In his left hand he holds a little bird at which he looks down; he fingers its beak with his right hand. Beside him to the right, another boy lays his hand round the first boy's neck and looks at the bird with a smile. He has brown hair. In front lies a red velvet cap with blue, yellow, and white plumes. To the right, beside the bank, is a tall tree which forks above the boys' heads. A wooden bird-cage, open in front, hangs from the tree. A bird is in the cage; another perches on the top of it; a third flies away. To the right, beyond the tree, is a wooden hut. From the left centre a wooded valley leads into the distance. In the left foreground are poppies and thistles; to the right are other plants. Blue sky.

Signed in full on the cage; panel, 9 inches by 7½ inches.

In a Spanish collection in the time of Philip V.

In the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 40; acquired in 1813.

115. **CHILDREN WITH A CAT AND A BIRD.**—Half-length. A child with long fair curls, wearing a blue doublet, a red cloak, and a red cap, is at a window-opening, hung with a green curtain which is caught up half-way on the left. He turns his head to the right, and smiles as he teases a cat sitting in front of the window by pointing to a bird in a cage to the left. On the window-sill, close to the cage, is an earthenware cup with a chipped rim. Behind the boy, a little girl points with her finger at the cat. In the style of the pictures at Brunswick and Karlsruhe (111, 112).

Panel, 9½ inches by 7½ inches.

In the collection of the Comte de Vence, according to the Hermitage catalogue.

In the collection of the Duc de Choiseul.

*Sale.*—Prince de Conti, Paris, March 15, 1779.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 993.

116. **CHILDREN AT PLAY.** Sm. Suppl. 6.—Two well-dressed boys, seen in full face, lie on the ground near a rounded fragment of a column, and play with a cat and a dog that tries to jump on the cat. Both the boys wear caps. One has bare knees and shoulders. In the middle distance a woman holds the hand of a child, which is playing with a little windmill. To the left are lofty palace walls with partly ruined columns. In the right background are terraces on which various people are sitting or standing. In the distance is a garden landscape. On the horizon is a hill with villages.

Signed in full on the left at foot, and dated 1679; on the back is inscribed, "Eglon van der Neer Fe Rotterdam Batavoorum 1679"; panel, 13½ inches by 10½ inches.

A copy is in the collection of the Duke of Buccleuch, Dalkeith Palace, near Edinburgh.

In the Palace, Schwerin, 1792 collection, p. 26, E. iii. 21.

In the Palace, Ludwigslust, 1821 catalogue, 5.

In the collection of the Duke of Mecklenburg, Ludwigslust or Schwerin, 1833 (Sm., who valued it at £120).

In the Schwerin Museum, 1882 catalogue, No. 727.

117. **A BOY AND GIRL BIRD'S-NESTING.**—The boy looks up at a tall oak growing on the left. In front of him is a little girl in a yellow frock open at the neck; she also looks up at the tree. She holds in her left hand the boy's cap with white plumes, and in her right hand two small bird's eggs. Landscape. [Pendant to 111 (Brunswick).]

Signed in full on the left, and dated 1664; panel, 10 inches by 8 inches.

Acquired in the time of Louisa Ulrica, Queen of Sweden.

In the National Museum, Stockholm, 1900 catalogue, No. 538.

118. **Children at Play.**—In front of an antique statue of a warrior, four children play with a bird and a cat. It seemed to be the work of Van der Neer, but may be by A. van der Werff.

In the Stockholm University collection.

119. **TWO BOYS WITH A BIRD'S NEST.**—Two boys kneel under a tree. The elder, dressed in blue velvet, feeds a young bird with his finger. The younger boy lays his right hand on the elder's shoulder. On a bank lies a red velvet cap with a ribbon and yellow, white, and blue plumes. In the foreground grow wild flowers and plants; beyond is a hilly distance.

Copper.

In the collection of the Duke of Portland, Welbeck Abbey, 1894 catalogue, No. 524; catalogued as of the Dutch school.

119*a*. **Two Children with a Bird's Nest.**
Panel, 9 inches by 7 inches.

*Sale.*—J. B. Horion, Brussels, September 1, 1788, No. 141 (102 francs).

119*b*. **Children playing with Birds in a Landscape.**
Panel, 10 inches by 7 inches.

*Sale.*—Comte de Budé de Ferney, Paris, April 8, 1864, No. 46.

120. **PORTRAIT OF THE PAINTER.** — Half-length, turned to the right; seen behind a balustrade, on which he leans his right arm. His face, framed in a full curled wig, is turned towards the spectator. He holds on the balustrade with his left hand a picture of a landscape with two figures, possibly mythological. He wears a cloak falling in folds over the right arm, a white cravat, and a medal on a chain at his breast. To the right a curtain is caught up on high.

In the Uffizi, Florence, 1910 catalogue, No. 457; it was there in 1718 (Houbraken).

120*a*. **Portrait of the Painter.**—Very good. [Pendant to 120*b*.]
11 inches by 8 inches.

*See* Moes, *Iconographia Batava*, No. 5326, 2 and 3.
*Sales.*—De Amory, Amsterdam, June 23, 1722 (Hoet, i. 261), No. 23 (65 florins, with pendant).
Amsterdam, October 16, 1736 (Hoet, i. 473), No. 8 (100 florins with pendant).

120*b*. **The Wife of E. H. van der Neer.**—The painter was thrice married. It is uncertain which of the three wives was here represented. [Pendant to 120*a*.]
11 inches by 8 inches.

*Sales.*—De Amory, Amsterdam, June 23, 1722 (Hoet, i. 261), No. 24 (65 florins, with pendant).
Amsterdam, October 16, 1736 (Hoet, i. 473), No. 8 (100 florins, with pendant).

120*c*. **Portrait of the Painter.**—With accessories. Attractive and delicately finished. [Pendant to 120*d*.]
Copper, 9 inches by 6½ inches.

*See* Moes, *Iconographia Batava*, No. 5326, 4.
*Sales.*—Isaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 85), No. 67 (58 florins, with pendant, D. Ietswaart).
The Hague, February 25, 1744, No. 11 (105 florins, with pendant, W. Lormier).

In the possession of W. Lormier, The Hague, 1752, (Hoet, ii. 434); according to his store-room catalogue of December, 1754, No. 204, he had bought it at The Hague (for 56 florins).

*Sale.*—W. Lormier, The Hague, July 4, 1763 (Terw. 326), No. 200 (81 florins).

120*d*. **The Wife of E. H. van der Neer.**—*See* note to 120*b*. [Pendant to 120*c*.]
Copper, 9 inches by 6½ inches.

*Sales.*—Isaak Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 85), No. 67 (58 florins, with pendant, D. Ietswaart).

The Hague, February 25, 1744, No. 12 (105 florins, with pendant, W. Lormier).

In the possession of W. Lormier, The Hague, 1752 (Hoet, ii. 434); according to his store-room catalogue of December, 1754, No. 205, he had bought it at The Hague (for 56 florins).

*Sale.*—W. Lormier, The Hague, July 4, 1763 (Terw. 326), No. 201 (81 florins).

121. **E. H. van der Neer and his Wife.**—In a room with rich architectural decoration that opens into a pleasant garden, the painter in black velvet stands behind his wife, in a white satin gown, who sits playing the lute at a table with a handsome cover in the foreground. Many accessories. One of the master's best works. According to tradition it was painted for the Count von Dohna, Van der Neer's patron, and therefore probably soon after the painter's return from Orange. It is thus probable that Van der Neer's first wife, Maria Wagensvelt (who died in 1677), is represented.

Panel, 14½ inches by 11 inches.

*Sale.*—Baron von Castell, Hamburg, July 21, 1824, No. 148.

121*a*. **Portrait of the Painter.**—Of great naturalness.

Canvas.

*Sale.*—Van Barneveld, Van den Haute and others, Antwerp, February 26, 1844, No. 255 (95 florins, Lejeune).

**E. H. van der Neer, his Wife and Son.** — *See* "Venus and Adonis" (22*a*).

**Anna van Gelder,** wife of Admiral de Ruyter. [*See* 125.]

122. **Willem Krap** (who died before 1703), Burgomaster of Hoorn, with his wife.

*See* Moes, *Iconographia Batava*, No. 4261.

123. **PORTRAIT OF A MAN NAMED MAESHOUCKE.**—Half-length, seen in full face but turned a little to the right. He sits on a chair, resting his right arm on a table with a red cover. He wears a vest of shot satin and a loose dark brown robe. In the right background is a vista of a gallery. On the high back of the chair is the monogram "M. H.," with the letters "A. V. B." beneath.

Signed in full to the right over the door; panel, 6 inches by 4½ inches.

*See* Moes, *Iconographia Batava*, No. 4735.

Exhibited at Utrecht, 1894 catalogue, No. 403.

*Sale.*—Plemp, Rotterdam, April 25, 1892, No. 18 (350 florins, Plemp van Duiveland).

In the collection of Madame Snellen-Plemp, Utrecht, 1894.

124. **Maria Anna** (1667-1740), **Widow of Charles II., King of Spain,** by birth a Princess of the Palatinate.—She is in white satin with a mantle of gold brocade. She holds a sceptre and leans on a table.

Beside her is a gilt chair. At the back is a curtain, with a view of a garden.

Panel, 16½ inches by 11½ inches.

Painted for Charles II., King of Spain, according to Houbraken.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (van Gool, ii. 563). [He was the Queen's brother.—*Translator.*]

In the Landauerbrüderhaus, Nürnberg, 1840; it was there to 1855 (Parthey ii. 185).

In the Speyer Museum, 1871 catalogue, No. 137.

125. **Admiral de Ruyter** (1607 - 1676) **and his Family.** — The naval hero in gala costume sits beside his wife Anna van Gelder (1614-1685), and converses with his son-in-law Bernardus van Somer (1642-1684), who stands before him with his young wife Margaretha de Ruyter (1652-1688). In the background are two other children of De Ruyter, his son Engel (1649-1683) and his eldest daughter Cornelia (1639-1720). Inscribed on the back :—"Famielje van den L. Admirael M. A. de Ruyter met syn 3de vrouw, een zoon, oudste dogter en de jongste dogter met haar man den Dominé van Somer."

Panel, 20 inches by 23½ inches.

*See* Moes, *Iconographia Batava*, No. 7374.

*Sale.*—S. Bos of Harlingen, Amsterdam, February 21, 1888, No. 117.

**Bernardus van Somer.** [*See* 125.]

**Margaretha van Somer,** born **De Ruyter.** [*See* 125.]

**Maria Wagensvelt,** first wife of E. H. van der Neer. [*See* 121.]

126. **PORTRAIT OF A GENTLEMAN (or, Portrait of a Burgomaster).**—Full length. He stands on a terrace, leaning his left arm on a balustrade. He holds a stick and a glove in his gloved right hand, and his hat in his left hand. He wears a brown costume, a black coat, and a lace cravat. His long hair falls on his shoulders. A good and characteristic picture.

Panel, 16½ inches by 12½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 188.

In the collection of the Right Hon. Lewis Fry, Clifton, Bristol.

127. **PORTRAIT OF A BOY AGED FROM 13 TO 15.**—Half-length. He wears a rich costume with a lace collar and a grey cloak falling to the girdle and covering the knee. He sits, turned three-quarters right, on a green velvet chair at a table on which is a green velvet cover with gold fringes. His long fair curls fall on his shoulders. He peels an orange which he holds in his hand. On the table are a knife, a leather-bound book, and a silver salver. To the right is a column; behind it is draped a curtain. Very delicately painted.

Panel, 11 inches by 9½ inches.

In the possession of Willem Lormier, The Hague, 1752 (Hoet, ii. 434); according to his store-room catalogue of December 1754, No. 202, he had bought it from Block (for 100 florins).

*Sale.*—W. Lormier, The Hague, July 4, 1763 (Terw. 326), No. 198 (42 florins).

Acquired in the reign of the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 929.

127*a*. **Portrait of a Man.**

12 inches by 10 inches.

*Sale.*—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 509, and Terw. 20), No. 42—but No. 43 of the original catalogue—(10 florins).

128. **Portrait of a Turk.**—He stands, wearing a red silk costume with a purple cloak and girdle. His turban and his neck are adorned with rich pearls. He lays his right hand on his breast. On a pedestal near a pillar at his side is a statue. Farther back is seen part of a palace. In the extreme distance is a harbour. Well finished; the effect is good.

Panel, 8 inches by 6½ inches.

*Sales.*—(Supplementary) Madame P. van Doys, Leyden, October 16, 1760, No. 72 (61 florins, with 143).

N. Nieuhoff, Amsterdam, April 14, 1777 (26 florins 10, Roos).

128*a*. **Portrait of a Young Officer.** — With a banner over his shoulder.

Panel, 7½ inches by 5 inches.

*Sale.*—Pieck-Le Leu de Wilhelm, The Hague, May 28, 1777, No. 49 (35 florins, Coclers).

129. **Portrait of a Man.**—He wears a long robe and a large wig. He sits in a room at a table covered with a Turkey carpet, on which is an antique vase in a finely chased gilt salver. He leans his elbow on the arm of his chair. In a niche at the back is the statue of a vestal; under it is a bas-relief.

Dated 1679; panel, 9½ inches by 8½ inches.

*Sale.*—G. F. J. de Verhulst, Brussels, August 16, 1779, No. 171.

129*a*. **Portrait of a Man.**—Delicately finished.

*Sale.*—C. Mastrigt, Rotterdam, November 29, 1798, No. 31 (8 florins 5, Lockhorst).

129*b*. **Portrait of a Merry Painter.** — Finished and delicate. [Pendant to 145*a*.]

Oval panel, 4½ inches by 3½ inches.

*Sale.*—D. de Jongh, Rotterdam, March 26, 1810, No. 15.

129*c*. **Portrait of a Gentleman.**—Landscape background.

Panel, 10 inches by 8½ inches.

*Sale.*—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 109 (15 florins 5, Van den Berg).

129*d*. **Portrait of a Gentleman in a Handsome Turkish Costume.**—With a turban and jewelled collar. Of noble demeanour. The materials are well rendered and the painting is finished in style.

Panel, 8½ inches by 7 inches.

*Sales.*—Amsterdam, August 8, 1804, No. 140.
Amsterdam, April 27, 1817, No. 76 (41 florins).

129*e*. **Portrait of a Gentleman in a Handsome Dutch Costume.**—He rests his right arm on a balustrade. Delicately finished.

Panel, 12 inches by 10½ inches.

*Sale.*—J. Hulswit, Amsterdam, October 28, 1822, No. 95 (23 florins, Gruijter).

129*f*. **Portrait of a Youth.**

Panel, 6 inches by 4 inches.

*Sales.*—J. F. Signault and J. J. van Limbeek, Amsterdam, May 12, 1834, No. 182 (6 florins 22, De Vries).
Amsterdam, July 11, 1836, No. 101.

130. **Portrait of a Gentleman.**—He wears a flowered coat and over it a silk garment. He sits at a table with a velvet cover. Delicately finished and natural in tone.

16 inches by 13 inches.

*Sale.*—B. A. C. de Lange van Wijngaarden, Rotterdam, April 22, 1846, No. 105 (80 florins, Tyssen).

130*a*. **Portrait of a Well-Dressed Gentleman.**

Panel, 14 inches by 11 inches.

*Sales.*—C. A. van Ourijk and others, Rotterdam, July 19, 1848, No. 54 (60 florins, Mertz).
Rotterdam, April 3, 1850, No. 45 (20 florins, Lamme).

130*b*. **Portrait of a Gentleman.**—Half-length, seen in full face. He stands under a pillared building, beyond which is the entrance to a park.

Panel, rounded at top, 8 inches by 5½ inches.

*Sale.*—Baron de Varange, Paris, May 26, 1852, No. 29 (305 francs).

131. **Portrait of an Eastern Slave-Dealer.**

Canvas, 25½ inches by 17½ inches.

In the collection at Rosenstein, 1852 (Parthey, ii. 186).

131*a*. **Portrait of a Prince.**—Very delicately finished and attractive.

Copper, 4 inches by 2½ inches.

*Sale.*—Amsterdam, April 8, 1862, No. 91.

131*b*. **Portrait of a Gentleman.**

Canvas, 35½ inches by 28 inches.

*Sale.*—Winnen, Paris, March 12, 1866, No. 67.

131*c*. **Portrait of a Man.**—[Pendant to 146*b*.]
Canvas, 46 inches by 36½ inches.

*Sale.*—Rotterdam, March 15, 1866, No. 11 (25 florins, Tyssen).

132. **Portrait of a Richly Dressed Gentleman.**—In a full wig and a gold-embroidered costume. The expression on the face is charming and full of life.
Oval copper, 3½ inches by 3 inches.

*Sale.*—D. Vis Blokhuysen of Rotterdam, Paris, April 1, 1870, No. 51 (225 francs).

132*a*. **Portrait of a Young Gentleman.**—In Court costume in front of a recess. Admirably finished.
Panel, 10 inches by 7½ inches.

*Sale.*—L. J. Quarles van Ufford, Haarlem, March 23, 1874, No. 30.

133. **PORTRAIT OF A GENTLEMAN.** — Three-quarter length. He wears a flowered vest and a black cloak. He stands, bare-headed, beside a column and draws a dark green curtain aside with his right hand.
Signed in full; 18 inches by 15 inches.

*Sale.*—Heymel, Berlin, November 5, 1889, No. 164.

134. **PORTRAIT OF A MAN.**—Half-length. Life size. He is young and wears a handsome costume. [Pendant to 150.]
Signed in full, and dated 1668; 38½ inches by 31½ inches.

*Sale.*—Donati-Martini and others, Amsterdam, November 8, 1898, No. 42.

135. **Portrait of a Man.**—Half-length. He is in black and wears a broad collar edged with lace. He has long brown hair. [Pendant to 152.]
Canvas, 18½ inches by 15½ inches.

*Sales.*—David Bles and others, Amsterdam, February 27, 1900, No. 78.
Van der Oudermeulen and others, Amsterdam, April 11, 1904, No. 989.

136. **Portrait of a Young Officer.**—He leans his right arm on the back of a red velvet easy-chair. He wears a grey coat over a white satin vest. To the left, on a table, are a bottle and a goblet. In the right background is a battle. An attractive picture of great delicacy.
Panel, 10½ inches by 8 inches.

*Sale.*—H. G. du Bois and others, Amsterdam, November 27, 1906, No. 139 (600 florins).

137. **PORTRAIT OF A LADY.** Sm. 21.—Three-quarter length, life size. A lady in white satin sits in an arm-chair, holding a chased silver vase. Near her is a table covered with a Turkey carpet, on which are a salver and ewer. According to the Albrechts sale-catalogue, the vase is of gold. According to the Locquet sale-catalogue, the lady holds an ivory cup and on the table are a rose and a mirror.
Canvas, about 36½ inches by 28 inches.

*Sales.*—N. Albrechts and others, Amsterdam, May 11, 1772, No. 4 (100 florins); measuring 40½ inches by 34½ inches.
P. Locquet, Amsterdam, September 22, 1783, No. 256 (42 florins, Van den Bogaard); measuring 41 inches by 35 inches.
In the collection of Harry Phillips, London, 1831 (Sm.).
*Sale.*—J. Stuart, London, April 15, 1850 (£26 : 5s.).
In the collection of Sir Hickman Bacon, Bart., Gainsborough.

138. **PORTRAIT OF A LADY HOLDING A MINIATURE.**
Panel, 10½ inches by 8½ inches.

Exhibited at Mainz, 1887, No. 158*a*.
In the collection of the late St. Michel, Mainz.

139. **PORTRAIT OF A YOUNG LADY.**—Half-length. She stands beside a fountain adorned with a bronze dragon. She is turned a little to the left. She wears a rich costume with a light yellow bodice, a blue silk skirt, and a red sash, with pearls in her ears, at her throat, on her bosom and her hands. She lets a stream of water, pouring out of the dragon's mouth, fall on her hand. Behind her to the right are a large white marble vase, adorned with sculptures, and some trees. In the left distance is a hilly landscape, illumined by a ray from the setting sun.
Signed in full on the right, and dated 1691; canvas, 17½ inches by 14 inches.

Acquired in the reign of the Emperor Alexander III.
In the Palace, Gatschina, from which it was transferred to the Hermitage in 1882.
In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 1765.

140. **PORTRAIT OF A LADY IN A LOW DRESS AT AN ARCHED WINDOW.**—She stands, turned a little to the left, behind the window-sill, which is adorned with a relief of childish figures, and on which she leans her left arm. With her right hand she draws aside a curtain hung from above at the window. She wears a wrap over her left arm; she has a ribbon in her elaborately dressed hair, and a pearl bracelet on her left wrist.

In the National Museum, Rome.

141. **PORTRAIT OF A LADY.**
A small picture.

In the collection of A. P. Heywood-Lonsdale, Shavington.

142. **Portrait of a Lady.**—Three-quarter length; standing. She wears a brown satin dress, and holds with both hands the wrap round her neck. A good and delicately finished picture.
Panel, 11 inches by 8½ inches.

*Sale.*—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 154 (9 florins, Routenberg).

143. **Portrait of a Lady.**—She is seated in an arm-chair. She wears a white satin gown with a black velvet wrap and a variegated silk

kerchief. She raises her right hand gracefully and lays it on her bosom. Behind her are a balustrade and part of a building, adjoined by a garden. Unusually artistic and attractive.

Panel, 11 inches by 9 inches.

*Sales.*—(Supplementary) Madame P. van Dorp, Leyden, October 16, 1760, No. 73 (61 florins, with 128).
N. Nieuhoff, Amsterdam, April 14, 1777, No. 143 (92 florins, Delfos).

144. **Portrait of a Lady holding a Watch.**—In a well-furnished room a lady wearing a white satin dress and a petticoat with a red border stands leaning her right hand on a covered table. In her left hand is a watch. Delicately finished and vigorously painted.

Panel, 18½ inches by 14 inches.

*Sales.*—J. van der Velden, Amsterdam, December 3, 1781, No. 50 (35 florins, Yver).
Amsterdam, December 5, 1785, No. 59 (28 florins).

145. **Portrait of a Nun in a Woollen Robe.**—She wears a girdle and a cowl. She rests her left hand on a skull placed near a crucifix on a table at her side. In the distance at one side is a convent. Delicately finished and vigorously painted.

Canvas, 16 inches by 12 inches.

*Sale.*—Jos. Valette and others, Amsterdam, August 26, 1807, No. 154 (3 florins 5).

145*a*. **Portrait of a Merry Lady.**—She holds a glass. Delicately finished. [Pendant to 129*b*.]

Oval panel, 4½ inches by 3½ inches.

*Sale.*—D. de Jongh, Rotterdam, March 26, 1810, No. 16.

145*b*. **Portrait of a Young Woman.**—She holds a candle. The effect of light is admirable, and the picture is most delicately finished.

8 inches by 6½ inches.

*Sale.*—Van Dijl, Amsterdam, January 10, 1814, No. 119 (13 florins).

146. **Portrait of a Woman.**—According to the catalogue, it represented Princess Anna (1709-1759), wife of William IV. But as E. H. van der Neer died in 1703, that Princess cannot have sat to him.

Oval copper, 5½ inches by 4½ inches.

*Sale.*—J. Bernard, Amsterdam, November 24, 1834, No. 100 (3 florins 25, De Hart).

146*a*. **Portrait of a Princess in her Coronation Robes.**—Full length. Wrongly identified as Christina of Sweden by Parthey.

Canvas, 13 inches by 8½ inches.

In the collection of J. P. Weyer, Cologne, 1852 (Parthey ii. 185).

146*b*. **Portrait of a Woman.**—[Pendant to 131*c*.]

Canvas, 46 inches by 37½ inches.

*Sale.*—Rotterdam, March 15, 1866, No. 12 (11 florins).

146*c*. **Portrait of a Lady.**
Canvas, oval, about 26 inches high.

*Sale.*—J. F. van Vrijberghe van Westerschouwen and others, Amsterdam, January 14, 1867, No. 61 (8 florins 50).

147. **Portrait of a Lady.**—She descends two steps, holding a dog in her right arm and looking round to the left at a monkey chained to a pillar over which a cover is thrown. The lady wears a cherry-coloured satin skirt embroidered with gold, a bodice and another skirt of white satin slashed with red satin. She has a pearl necklace, bracelets, ear-rings, and a double chain on her bosom with pearl clasps. On the terrace are a gentleman reading and two persons conversing. On the left a messenger sits at a table, above which hangs a large mirror.

Signed in full, and dated 1665; canvas, 25½ inches by 21½ inches.

*Sales.*—L. B. Coclers, Amsterdam, August 7, 1811, No. 52 (200 florins, Roos, bought in).
Piérard of Valenciennes, Paris, March 20, 1860, No. 52 (3750 francs).

In the collection of Evrard Rhôné, Paris.

In the possession of the Brussels dealer Etienne Le Roy.

*Sale.*—I. Péreire, Paris, March 6, 1872, No. 140 (8200 francs).

148. **Portrait of an Empress.**—She stands in full gala dress, resting her left arm on a table with a rich velvet cover. Behind her are the Imperial crown, a chair of state and other attributes of her rank. A picture of the highest finish.

Signed in full; canvas, 15½ inches by 11 inches.

In the collection of Baron von Heusch.

*Sale.*—C. R. Rühl, Cologne, May 15, 1876, No. 91.

149. **Portrait of a Young Lady.**—She sits on a stone bench in a landscape. She wears garlands, and a red dress with a green wrap. Her hair is dressed and parted, falling in long curls on her shoulders and her half-uncovered bosom.

Canvas, 29 inches by 24 inches.

*Sale.*—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 139.

150. **PORTRAIT OF A YOUNG LADY.**—Half-length. In a fine dress, and holding a fan. [Pendant to 134.]

38½ inches by 31½ inches.

*Sale.*—Donati-Martini and others, Amsterdam, November 8, 1898, No. 42.

151. **Portrait of a Young Lady.**—Half-length. She wears a satin gown adorned with clasps and a red shawl. She sits on a terrace, blowing bubbles.

Canvas, 28 inches by 23 inches.

*Sale.*—Frantzen and others, Cologne, December 20, 1900, No. 223.

152. **Portrait of a Woman.**—Half-length. She is in black with a broad collar edged with lace. She wears a white cap. [Pendant to 135.]

Canvas, 18½ inches by 15½ inches.

*Sales.*—David Bles and others, Amsterdam, February 27, 1900, No. 78; measuring 19 inches by 16 inches.

Van der Oudermeulen and others, Amsterdam, April 11, 1904, No. 989.

153. **Portrait of a Woman.**—She is in white and stands at a table in a richly furnished room. With her left hand she strokes a dog lying on the table. With the right hand she takes a coronet which a negro hands her.

Panel, 20 inches by 18 inches.

*Sale.*—The brothers Bourgeois, Cologne, October 27, 1904, No. 59.

154. **PORTRAIT OF A YOUNG WOMAN SEATED BEFORE A ROCK.**—She wears a white silk gown, cut low at the neck and adorned with pearls, and holds a rose in her left hand. On her right arm, which rests on the rock, are the folds of her light red cloak. In the right distance is a hilly landscape.

Canvas, 12 inches by 9½ inches.

*Sales.*—A. von Keller and others, Frankfort-on-Main, May 17, 1904, No. 60.

H. J. de Jong van Erp and others, Amsterdam, November 20, 1906, No. 63.

155. **Portrait of a Young Lady.**—Three-quarter length. She wears a red dress and a black jacket trimmed with white fur. She has a white cap and a white collar. She holds a letter in both hands and sits at a table in the foreground of a park-landscape. A pleasing work.

Signed in full on the letter; canvas, 9 inches by 7 inches.

*Sale.*—C. Turner of London, Berlin, November 17, 1908, No. 52.

155*a*. **A Small Portrait.**—Delicately finished.

*Sale.*—D. N. A. Z., The Hague, November 24, 1744, No. 111 (3 florins 12).

156. **PORTRAIT OF A LADY WITH A CHILD.**—A fair-haired lady, wearing a white satin gown and a light purple wrap, stands holding by the left hand a little girl in a blue frock with a dull orange-red apron and a blue feather on her head. The lady takes with her right hand an orange-coloured ostrich feather from a little negro, dressed in a brownish-yellow striped costume. At the back is a black drapery. To the right is an autumn landscape.

Copper, 22½ inches by 20 inches.

*Sale.*—C. T. Yerkes, New York, April 5, 1910, No. 67.

In the possession of the Munich dealer J. Böhler, 1910.

157. **PORTRAIT OF A LADY AND GENTLEMAN.**—A lady in a white dress and a red satin skirt. Beside her is a gentleman in a dark costume.

In the collection of the Earl of Dysart, Ham House, near Richmond.

158. **PORTRAIT OF A LADY AND GENTLEMAN.**

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 345.
In the collection of J. van Alen, Rushton Hall, Kettering.

158*a*. **Interior with a Gentleman, Lady, and Child.**
Panel, 11 inches by 10½ inches.

*Sale.*—M. D. van Eversdijk, The Hague, May 28, 1766 (Terw. 532), No. 61—but No. 68 of the original catalogue—(27 florins, J. van der Marck).

159. **Portrait of a Lady with a Pretty Boy.**—In a room a lady in a satin gown sits holding a silver saucer on her lap and half a peach in her hand. Beside her stands a pretty boy dressed in satin with a plumed cap; he holds an apple. Behind him sits a gentleman. To the left is a table, partly covered with a cloth; on it are a dish of peaches, a wine-jug, and a glass. Delicate and natural in style.

Panel, rounded at top, 14 inches by 11 inches.

*Sale.*—(Fiseau ?) Amsterdam, August 30, 1797, No. 150 (130 florins, De Bos).

159*a*. **Portrait of a Well-Dressed Gentleman with a Lady.**—Delicately finished and attractive.

Canvas, 20½ inches by 26 inches.

*Sale.*—Hodges and others, Amsterdam, February 27, 1838, No. 84.

160. **Portrait-Group of a Dutch Family on the Terrace of a Mansion.**—Steps lead up to the terrace. The father sits beside his wife, surrounded by their five children. He is dressed in black silk and leans his left hand on the arm of a chair covered with a Smyrna carpet. He holds his hat in his right hand. The lady wears a full black silk dress with white under-sleeves showing below the sleeves, which are turned back. She has pearl ear-rings and a fine ring on the little finger of her left hand, in which she holds a white glove. Behind her is the eldest son in a brown coat. On the right stands the eldest daughter, wearing a black dress and a brown silk skirt; she has a black lace hood, confined by a gold diadem, and pearl ear-rings. At her feet sits her little brother holding a short stick. Beside him is another sister holding flowers in her grey silk frock, which is lined with pink silk. In front is a pretty little dog; on the floor is a marble bust. In the background a cavalier and a lady come out of a door of the mansion to go into the park. The park is surrounded by a marble balustrade; at the entrance are two statues, with a gardener at work. In the distance is a hilly landscape. Delicately arranged; the materials are well rendered.

Signed in full, and dated 1671; panel, 40½ inches by 48½ inches.

In the collection of the Abbé du Jardin, Bruges, about 1840.

161. **A Family Portrait-Group.** Sm. 16, and Suppl. 1.—In a room an elegant lady sits at a table on the left, which is partly covered by a red cloth. On the table are a china dish of peaches, a glass, and a white earthenware jug. The lady wears a rich silver-grey costume with a blue

satin skirt. She holds a dish of peaches on her lap and has in her hand half a peach, which she offers to a little boy dressed in satin with a small white plumed hat. Behind the lady stands a gentleman in a dark costume, hat in hand; he leans on the back of a black velvet chair. A chimney-piece projects between columns of red-veined marble. Very good, fine and delicate in treatment, one of the master's best pictures. "An exquisitely finished production" (Sm.).

Panel, rounded at top, 14 inches by 10½ inches.

*Sales.*—Amsterdam, November 30, 1772, No. 24.
N. Nieuhoff, Amsterdam, April 14, 1777, No. 142 (140 florins, Wubbels); measuring 13 inches by 10½ inches.
(Fiseau ?) Amsterdam, August 30, 1797, No. 150 (130 florins, De Bosch); measuring 14 inches by 11 inches.
De Séreville, Paris, January 21, 1812 (1500 francs, bought in); measuring 11 inches by 9½ inches.
Martini, Paris, March 23, 1844, No. 31; measuring 11½ inches by 10 inches; it was in this collection in 1842 (Sm.).

161*a*. **A Family Portrait-Group.**

Exhibited at Amsterdam, 1845, No. 84.
Then in the collection of F. de Wildt, Amsterdam.

161*b*. **Portrait-Group of a Noble Dutch Family.**
Panel, 16½ inches by 28½ inches.

In the collection of Prince zu Hohenzollern-Hechingen, Löwenberg, 1858 (Parthey, ii. 185).

162. **Portrait of a Lady and Gentleman.**—They sit in a richly furnished room paved with slabs of black and white marble. The gentleman wears a black velvet doublet with a large turned-down collar. His face is framed in his abundant hair, which falls on his shoulders. He leans his left hand on the back of the chair in which he reclines; his right hand is on his knee. The lady wears a grey silk skirt under a black gown with a broad collar. Her hair is bound with ribbons. She holds a fan. On a table covered with a richly ornamented cover is a gilt dish holding a cut lemon, a peach, and a knife; near the dish is a broad-brimmed felt hat. The back-wall is relieved by a white marble chimney-piece, above which hangs a landscape by Ruisdael. Most carefully finished.

Panel, 29 inches by 26½ inches.

*Sales.*—Meffre the elder, Paris, February 25, 1845, No. 63.
D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 68 (3500 francs, Laneuville).

163. **Interior with a Woman, a Child, and a Young Girl.**—In the saloon of a mansion a lady in black sits holding the hand of a little girl in a red frock and a pinafore who stands on a footstool at her side. On the left stands a young girl in a white dress; she leans on a table upon which are a mirror and articles of the toilet.

Canvas, 19 inches by 17½ inches.

*Sale.*—Neven, Cologne, March 17, 1879, No. 158.

164. **Portrait of a Man with a Boy.** — Three-quarter length; seated. He has a full wig and wears a satin coat embroidered with gold and lined with blue, and a lace cravat. He lays his left hand on the head of a boy standing beside him and holding an arrow in his right hand. They both look at the spectator. Landscape background.

13 inches by 9½ inches.

*Sale.*—Wedewer of Wiesbaden, Cologne, May 1, 1899, No. 165

164*a*. **Portrait of a Woman with her Child.**—Landscape background.

Canvas, 19½ inches by 16 inches.

*Sale.*—Delitt and others, Cologne, February 5, 1900, No. 84.

165. **PORTRAIT OF A LADY AND GENTLEMAN.** — A so-called portrait of Louis XIV. and the Duchesse de la Vallière, who cannot, however, be identified with the sitters. A good picture.

Panel, 11 inches by 8 inches.

*Sales.*—Hawley and others, London, March 4, 1899.
London, December 20, 1902, No. 68.

166. **A ROCKY LANDSCAPE.**—In the foreground of a rocky landscape grow large lettuces and other plants. Between the rocks is a view of a plain, enlivened with cattle and travellers, with villages here and there. The thistle in the foreground is repeated exactly in 188. [Pendant to 167.]

Signed in full, and dated 1702; copper, 9 inches by 13 inches.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (Van Gool, ii. 559).
In the Mannheim Gallery.
In the Augsburg Museum, 1899 catalogue, No. 632.

167. **A HILLY LANDSCAPE.**—In the foreground of a hilly landscape grow large leafy plants and flowering shrubs. Hills rise to right and left; between them in the middle distance is a town. [Pendant to 166.]

Signed in full on the right at foot; copper, 9 inches by 13 inches.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (Van Gool, ii. 562).
In the Mannheim Gallery.
In the Augsburg Gallery, 1899 catalogue, No. 633.

168. **LANDSCAPE.**—In front is a great tree-trunk by a pool alive with ducks. At the edge of a leafy wood is a road with a bridge.

Copper, 6 inches by 5 inches.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (Van Gool, ii. 566).
In the Mannheim Gallery.
In the Augsburg Gallery, 1899 catalogue, No. 634.

169. **Landscape; Sunset.**

Panel, 10 inches by 14 inches.

Presented by Alphonse Bray to Dunkirk.
In the Dunkirk Museum, 1891 catalogue, No. 229.

170. **TWO SMALL LANDSCAPES.**
Signed in full, and dated 1697; panel, 10 inches by 15½ inches.

In the Uffizi, Florence, 1910 catalogue, pp. 173-174, No. 893.

171. **A WOODED LANDSCAPE WITH FIGURES.**
Panel, 11 inches by 13½ inches.

In the collection of Earl Howe, Gopsall.

172. **LANDSCAPE.**—On the right are buildings on a hill. A lady, followed by a groom and others on horseback, rides in front through the landscape. Wooded and hilly distance. [Pendant to 173.]
Panel, 8 inches by 10½ inches.

In the collection of F. X. P. Fabre, Montpellier, who presented it in 1825 to the Museum.
In the Montpellier Museum, 1910 catalogue, No. 883.

173. **LANDSCAPE.**—With a great river on which several vessels are passing. In front are horsemen and persons on foot; with cattle and other animals. [Pendant to 172.]
Panel, 8 inches by 11 inches.

In the collection of F. X. P. Fabre, Montpellier, who presented it in 1825 to the Museum.
In the Montpellier Museum, 1910 catalogue, No. 884.

174. **LANDSCAPE WITH FIGURES.**—On the left a seated woman and a child hold out their aprons to catch the fruit which a boy throws down to them from a tree. To the right is a broad landscape.
Canvas, 20½ inches by 15½ inches.

In the Valedau collection, Paris; bequeathed in 1836 to Montpellier.
In the Montpellier Museum, 1910 catalogue, No. 885.

175. **A HILLY LANDSCAPE.** Sm. 32.—In the distance are seen several villages. In front is a herd of cattle. On the left a girl washes her feet. A good picture. "Every object is finished with incredible neatness" (Sm.).
Panel, 28 inches by 22½ inches.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (Van Gool, ii. 559).
In the Aeltere Pinakothek, Munich, 1904 catalogue, No. 437; it was there in 1833 (Sm.).

176. **LANDSCAPE WITH A WAGGON.**—In a landscape a two-horsed waggon in which sit a man and a woman goes to the right down a steep road leading down from a hill in the centre. A horseman with a dog halts to let a groom water his horse. Farther back to the left a woman laden with packages walks towards a castle seen in the distance.
Canvas, 12½ inches by 16 inches.

In the Louvre, Paris, 1872 catalogue, No. 356; not mentioned in the 1907 catalogue.

177. **A HILLY LANDSCAPE WITH WOMEN BATHING.** Rocks overgrown with moss and trees fill the left half of the foreground. In front to the left are two women bathing; they are up to their knees in the water, and one of them takes off her clothes. A little waterfall pours over the rocks. In the stream, which flows away on the right between rocks towards the middle distance, are two cows and two sheep. On the hilly right bank, in the middle distance, is a flock of sheep. In the distance a wooded hill stands out against the sunset horizon. At the foot of this hill is a herdsman with cattle. The figures are by Van der Neer and not, as the catalogue suggests, by A. van der Werff.

Panel, 13½ inches by 10 inches.

A replica was in the sale:—Karl Triepel, Munich, September 28, 1874, No. 14.

Engraved by P. Chenu.

In the collection of Count Brühl.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 930.

178. **LANDSCAPE.**—In a hilly landscape a little stream winds its way between steep rocky banks. A woman with a bundle on her back drives four cows and a goat through the water. In the immediate left foreground are two large trees. Farther back are two bridges over the stream, with bushes, trees, and a road on which, besides other figures, is seen a shepherd with his flock. There are hills on the horizon, illumined by the rays of the sunset. Completely in the style of Elsheimer.

Signed in full on the left at foot; panel, 9½ inches by 13 inches.

Acquired in the reign of the Empress Catherine II.

In the Hermitage Palace, St. Petersburg, 1901 catalogue, No. 931.

179. **LANDSCAPE WITH A SHEPHERD AND SHEPHERDESS.**—The young shepherd embraces the girl, who is seated in front of a clump of tall trees. At the back is a flock of lambs and goats. To the right is a vista.

Signed in full on the right at foot, and dated 1698; panel, 20 inches by 16 inches.

Probably in the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (*see* Van Gool, ii. 559).

In the Mannheim Gallery.

In the Schleissheim Gallery, 1905 catalogue, No. 847.

180. **A HILLY AND WOODED LANDSCAPE.**—The ground falls towards the right. In the left foreground is a tall tree, with large wild plants and flowers growing at the foot. To the right is a pool with three ducks. Farther away to the left, at another piece of water, are two anglers. In the right distance are various groups of herdsmen and cattle. [Pendant to 181.]

Signed in full in the centre, and dated 1700; panel, 28 inches by 21½ inches.

In the Palace, Schwerin, 1792 catalogue, p. 40, J. i. 19.

In the Palace, Ludwigslust, 1821 catalogue, 92.

In the Schwerin Museum, 1882 catalogue, No. 728.

181. **A HILLY AND WOODED LANDSCAPE.**—The ground slopes down to the left. In the right foreground at the foot of great trees are wild plants and flowers; to the left is the basin of a mountain torrent with a waterfall. Not far from this, but somewhat higher up, are a shepherd and shepherdess on a bank. Beyond them are three cows. In the middle distance an arched bridge leads over a stream. A flock of sheep are driven across the bridge. In the distance are lonely travellers, as well as a group of buildings in the Roman style. [Pendant to 180.]

Signed in full in the centre, and dated 1700; panel, 28 inches by 21½ inches.

In the Palace, Schwerin, 1792 catalogue, p. 40, J. i. 18.
In the Palace, Ludwigslust, 1821 catalogue, 94.
In the Schwerin Museum, 1882 catalogue, No. 729.

181*a*. **Landscape with Figures.**—[Pendant to 181*b*.]

*Sales.*—Amsterdam, September 12, 1708 (Hoet, i. 129), No. 88—but No. 95 of the original catalogue—(102 florins).
Amsterdam, May 6, 1716 (Hoet, i. 195), No. 26 (95 florins).
Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 414), No. 61 (275 florins, with pendant).

181*b*. **Landscape with Figures.**—Delicately finished. [Pendant to 181*a*.]

*Sales.*—Amsterdam, September 12, 1708 (Hoet, i. 129), No. 87—but No. 94 of the original catalogue—(45 florins).
Amsterdam, May 6, 1716 (Hoet, i. 195), No. 25 (90 florins).
Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 414), No. 61 (275 florins, with pendant).

181*c*. **A Small Landscape with Figures.**

*Sale.*—K. van der Meir, Antwerp, June 23, 1755 (Terw. 135), No. 17 (38 florins).

181*d*. **Landscape.**
11 inches by 16½ inches.

*Sale.*—(Supplementary) Amsterdam, April 18, 1759, No. 25 (5 florins, Diepenbrugge).

181*e*. **A Small Landscape.**—With two mills and five figures.
Panel, 9 inches by 13 inches.

*Sale.*—Antwerp, September 1, 1767 (Terw. 640), No. 28 (43 florins).

181*f*. **A Rocky Landscape.**—With a shepherdess, a flock, and other accessories. Beyond the rocks is a landscape, varied with many figures and animals. Very vigorous and natural in style.
Panel, 48½ inches by 52½ inches.

*Sale.*—Amsterdam, June 13, 1770, No. 159 (15 florins).

182. **A Wooded Landscape.**—Among the figures two girls are most prominent. One nurses a kitten; the other plays with a squirrel. Very good and naturally rendered.

Panel, 10 inches by 8 inches.

*Sales.*—Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 27), No. 199 (20 florins).
J. Viet, Amsterdam, October 12, 1774, No. 154 (74 florins, Valk).

183. **A Wooded Landscape.**—In the foreground are various flowers and thistles. In the middle distance an old man stands beside a cow, near two sheep which are lying down. Farther back are a gentleman walking and a lady. Highly finished and careful in style.

Canvas, 13½ inches by 17½ inches.

*Sale.*—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 68.

184. **Landscape with a Woman bathing.**—A naked woman is about to bathe in a pool. Beside her lie her clothes, a milk-jug, and other objects. A fine landscape. Accurate drawing, very good colour, and delicate finish.

Panel, 10½ inches by 7½ inches.

*Sale.*—J. Clemens, Ghent, June 21, 1779, No. 191.

185. **Landscape with Shipping.** Sm. 9.—On the left of a landscape is a view of the sea, alive with shipping; on the right is a road leading out of a wood. In front a man drives a waggon with two horses; a woman in the waggon converses with a traveller on foot. There are other figures and waggons. "Finished with the most elaborate care" (Sm.).

Panel, 7½ inches by 9½ inches.

*Sales.*—Lempereur, Paris, May 24, 1773, No. 60 (1301 francs).
Randon de Boisset, Paris, February 3, 1777, No. 152* (2800 francs).
Lambert et Du Porail, Paris, March 27, 1787 (871 francs, Le Brun); *see* Ch. Blanc, ii. 114.

185*a*. **A Hilly Landscape.**—Very delicately finished and well painted. The figures are exceptionally good.

13 inches by 17 inches.

*Sale.*—H. Hoogers, Nymwegen, June 7, 1816, No. 75.

185*b*. **Landscape with Cattle.**

Panel, 12 inches by 16 inches.

*Sale.*—J. Schmidt and Hagedorn, Amsterdam, April 24, 1820, No. 103 (2 florins 5, Mensere).

185*c*. **An Old Castle beside a Torrent.**

Panel.

*Sale.*—Amsterdam, December 10, 1822, No. 44.

185*d*. **A Wooded Landscape.**

14 inches by 17 inches.

*Sale.*—O. Reyers, Arnhem, August 6, 1827, No. 74 (3 florins, De Groot).

185*e*. **The Bank of a Stream.**

*Sale.*—Parks, Brussels, May 4, 1835, No. 373.

186. **A Richly Wooded Landscape with Cattle.** Sm. 34.—"The artist has indulged in a most elaborate detail of nature; every object being finished with such exquisite care as to require the aid of a magnifying glass to rightly appreciate the merits of the work" (Sm.).

Canvas, 20 inches by 16 inches.

Exhibited in London, 1838, No. 83.
In the collection of William Wells, Redleaf, 1833 (Sm.).
*Sale.*—W. Wells, London, May 12, 1848 (£43 : 1s., Goldsmid).

186*a*. **A Turkish Villa.**—On the bank of a pool in which swans float stands a marble palace. To the left is a rich colonnade with a fine vista. Numerous figures. Delicate in style.

Canvas.

*Sale.*—Antwerp, February 24, 1851, No. 137.

186*b*. **Landscape with Bathers.**

Signed.

*Sale.*—Bertrand, Paris, November 13, 1855, No. 131.

186*c*. **Two Men in a Landscape.**

In the Redern collection, Berlin, 1856 (Parthey, ii. 186).

186*d*. **Landscape.**

Canvas, 6 inches by 8 inches.

*Sale.*—Count von Brabeck, Count Andreas von Stolberg, Hanover, October 31, 1859, No. 180.

186*e*. **A Wooded Landscape.**—In front is a thistle; various animals.

Signed; panel, 18 inches by 14½ inches.

In the Wilke collection, Halle, 1864 (Parthey, ii. 186).

187. **LANDSCAPE.**—In front are great trees, under which grows a tall thistle. In the right background is a herdsman with cattle.

Signed on the right at foot, and dated 1692; canvas, 16 inches by 14 inches.

*Sale.*—H. Moll, Cologne, November 11, 1886, No. 124 (30 mark).

188. **A HILLY LANDSCAPE WITH A LARGE LEAFY PLANT IN FRONT.**—In the left foreground are a man and woman with a dog. In the background is a spacious view of distant hills. In the right middle distance are wooded cliffs. In the right foreground are great trees. Cloudy sky. The thistle in the foreground is repeated exactly in 166.

Canvas, 18½ inches by 22 inches.

Exhibited in Munich, 1895, No. 40.
*Sale.*—Dr. M. Schubart, Munich, October 28, 1899, No. 46 (1000 mark, Dr. Gaess).

188*a*. **A Rhine Landscape.**—With numerous figures, boats, and waggons.
Panel, 8 inches by 10 inches.

*Sale.*—Martineau, London, March 2, 1901, No. 150.

188*b*. **A Wooded Landscape.**—With a group of classical figures.
Panel, 11½ inches by 16 inches.

*Sale.*—London, February 3, 1912, No. 43.

188*c*. **A Robbery.**

*Sale.*—Amsterdam, March 28, 1708 (Hoet, i. 115), No. 63—but No. 67 of the original catalogue—(7 florins 10).

188*d*. **An Exterior.**—Delicately finished and vigorously painted.

*Sale.*—Amsterdam, August 9, 1739 (Hoet, i. 596), No. 12 (31 florins).

188*e*. **A Fine Composition with Five Figures.**
25 inches by 21½ inches.

*Sale.*—G. Hoet, The Hague, August 25, 1760 (Terw. 227), No. 84 (106 florins, Muyske).

188*f*. **A Very Finely Furnished Interior.**
32 inches by 25½ inches.

*Sale.*—G. Braamcamp, Amsterdam, January 27, 1772, No. 2 (345 florins, H. Pothoven).

189. **Interior of a Church.**—Interior of a Protestant church, with figures. Very delicately finished and well painted.
Panel, 13 inches by 11 inches.

*Sale.*—J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 156 (35 florins, Keyzer).

189*a*. **A Picture.**

*Sale.*—J. L. Menke, Cologne, October 27, 1890, No. 61 (55 mark, Van den Burgh).

## A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

1661 or 1662. 39. A Toilet Scene. J. Pompe van Meerdervoort sale, Soeterwoude, 1780.

1662. 64. Ladies playing Cards. A. Buckley sale, London, 1901.

1664. 89. The Visit. Antwerp Museum.
95. Two Ladies and a Gentleman. Wardell sale, London, 1879.
117. A Boy and Girl bird's-nesting. Stockholm Museum.

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| 1665. | 47. | A Young Lady at her Toilet. G. Field sale, London, 1893. |
| | 48. | The Mother at the Cradle. F. W. Brederlo collection, Riga. |
| | 59. | A Young Lady at Table. Prince Liechtenstein, Vienna. |
| | 147. | Portrait of a Lady. I. Péreire sale, Paris, 1872. |
| 1668. | 134. | Portrait of a Man. Donati-Martini sale, Amsterdam, 1898. |
| 1669. | 74. | A Gentleman with a Lady at Music. Boymans Museum, Rotterdam. |
| 1670. | 96. | The Promenade. Potocki sale, Paris, 1885. |
| 1671. | 160. | Portrait Group of a Dutch Family on the Terrace of a Mansion. Abbé du Jardin, Bruges, about 1840. |
| 1674. | 84. | A Lady playing the Lute. Adrian Hope sale, London, 1894. |
| 1677. | 67. | A Lady playing the Lute. Karlsruhe Gallery. |
| | 98. | Returning from the Chase. Lille Museum. |
| 1678. | 71. | A Lady with a Lute. Aeltere Pinakothek, Munich. |
| 1679. | 116. | Children at Play. Schwerin Museum. |
| | 129. | Portrait of a Man. G. F. J. de Verhulst sale, Brussels, 1779. |
| 1680. | 55. | A Lady fainting. Aeltere Pinakothek, Munich. |
| 1682. | 106. | The Letter. H. M. Clark, London. |
| 1685. | 7. | Tobias and the Angel. Kaiser Friedrich Museum, Berlin. |
| 1687. | 94. | A Social Scene. Joseph Robins, London, 1833. |
| 1690. | 6. | Tobias and the Angel. Rijksmuseum, Amsterdam. |
| 1691. | 139. | Portrait of a Young Lady. Hermitage, St. Petersburg. |
| 1692. | 187. | Landscape. H. Moll sale, Cologne, 1886. |
| 1693. | 29. | A Lady holding a Glass Globe. Seymour sale, London, 1896. |
| 1695. | 73. | A Lady playing the Lute. Count E. Raczynski, Ragolin, Posen. |
| 1696. | 5. | Esther and Ahasuerus. Uffizi, Florence. |
| 1697. | 2. | Landscape with Hagar and Ishmael. Schleissheim Gallery. |
| | 170. | Two Small Landscapes. Uffizi, Florence. |
| 1698. | 179. | Landscape with a Shepherd and Shepherdess. Schleissheim Gallery. |
| 1700. | 31. | The Writer. J. Dollfus sale, Paris, 1912. |
| | 180. | A Hilly and Wooded Landscape. Schwerin Museum. |
| | 181. | A Hilly and Wooded Landscape. Schwerin Museum. |
| 1702. | 166. | A Rocky Landscape. Augsburg Museum. |

# A COMPARATIVE TABLE

## ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. IV. (1833), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third columns respectively.

Thus, if the reader desires to find Sm. Suppl. 2, he must look for 2 in the first column, and then notice the corresponding number in the third column, headed "Sm. Suppl.," namely, 33. Thus, Sm. Suppl. 2 = HdG. 33.

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[1] By A. van der Werff, at St. Petersburg.
[2] By A. van der Werff, in the Fitzwilliam Museum, Cambridge, No. 375.

# INDEX OF PUBLIC AND PRIVATE COLLECTIONS AND OWNERS

*Note.*—The name of a city or town represents the most important public collection in that city or town. Thus, London stands for the National Gallery; Paris, for the Louvre; Munich, the Aeltere Pinakothek; Florence, the Uffizi. The numbers refer to the entries.


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